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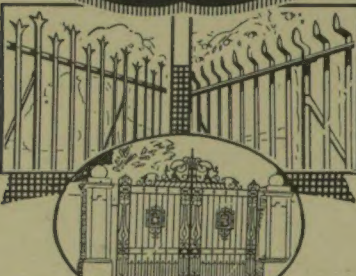
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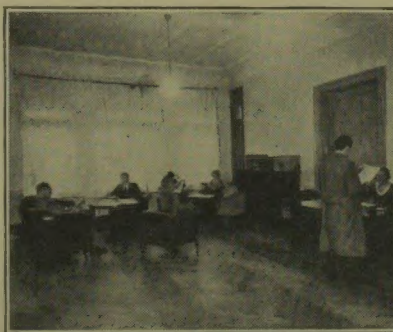
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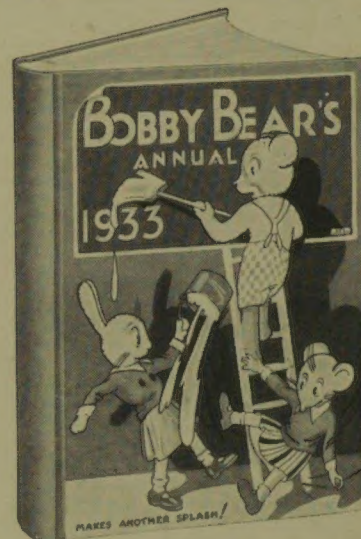
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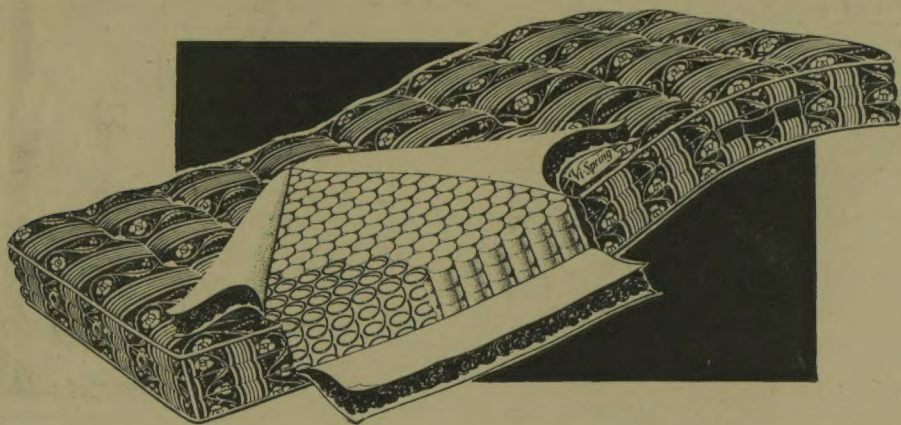
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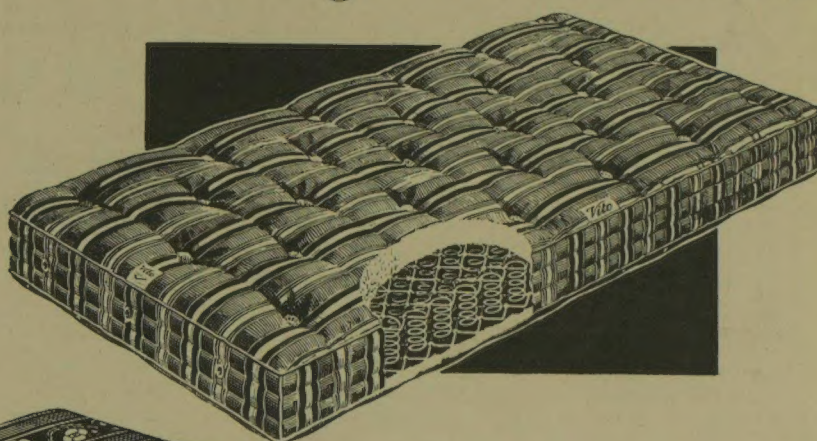
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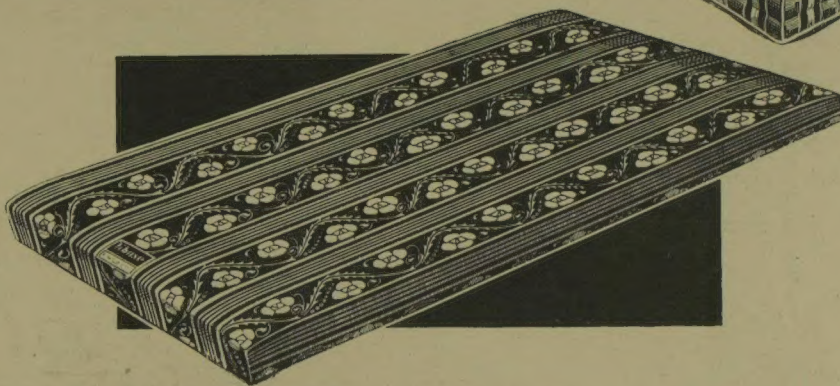
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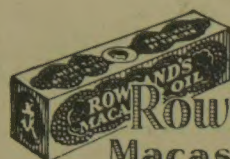
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SATURDAY, DECEMBER 10, 1932.



THE AUSTRALIANS' "FAREWELL": LINKING THE PARTING GUESTS TO THE SHORE—WITH PAPER STREAMERS.

Australia is a land of hearty welcomes, generous entertainment, and grudging farewells, as a multitude of visitors have realised—none more so than Test Match cricketers. The scene here illustrated is typical of the gay and picturesque happenings when a big liner leaves an Australian port. Thousands of brightly-coloured paper streamers are used to link passengers on the ship and the friends they are leaving,

keeping them in touch until the last parting has indeed come. So numerous are the streamers on occasion that they form a kind of awning stretching down from the ship. Then, as the vessel moves out into the fairway, the flimsy links of paper snap in bunches and swathes, quaintly symbolising the severing of personal ties and the sadness of farewells.



By G. K. CHESTERTON.

THE rock-drawings of prehistoric Africa, reproductions of which recently appeared in this magazine, are the sort of things that are really much more sensational than the sensational headlines of the daily Press. The daily Press generally tells us only that politicians are going on as usual, and that journalists are also going on as usual; that is, they are trying to pretend that there is something quite unusual. But the new light that is being thrown on the beginnings of intelligent humanity by reproductions like these really is unusual. That is, it is not what the modern reader has grown used to reading, or even what the modern discoverer has grown used to discovering. The Romans had a proverb which ran, "Out of Africa there comes always something new." It is especially true in those examples, such as the present example, in which something is very new because it is very old.

In the Roman or traditional sense, it is doubtless true that there have come out of Africa many strange exceptions, monsters or mysterious novelties; there was Carthage and the genius of Hannibal; there was St. Augustine; there was the African elephant and many other extraordinary creatures; there were the higher apes and the South African millionaires. Nevertheless, there has been a general impression, in spite of some highly civilised men of genius such as Hannibal and St. Augustine, that Africa is, upon the whole, the savage continent; the barbarous and benighted continent, unlit by the learning and culture either of Asia or of Europe. That is what gives its extraordinary interest to the discovery of an African prehistoric art which, however prehistoric, is most unmistakably art; that is, an art that is really artistic.

When drawings as bold, as distinguished, and even as delicate were found in the caverns of Spain and Southern France, we naturally connected it with the historical fact that these Mediterranean peoples had long afterwards become the leaders of history and humanity. We connected it unconsciously with the fact, which certainly is a fact, however unpopular it may be in the more Nordic newspapers, that for long periods of history it was Southern Europe that was civilised Europe. But with the African explorations there is revealed something of a paradox. It looks as if primitive Africa had been, much more than modern Africa, the equal of Asia and Europe. Popular science perpetually talks as if a primitive man were the same as a savage. It really looks as if the modern African were a savage; but the primitive African was not. It upsets a large number of our large and general and enlightened ideas about Progress, and that is always a good thing.

For instance, it is a curious comment on Progress that all that is best and worst in these prehistoric sketches reminds us so sharply of the most modern school of art. It is not a question of liking or disliking either; there are, I grieve to say, a number of people who dislike both. A man who has the moral courage to be a Philistine—that is, a man who is so faithful to common sense as not to be frightened of commonplace—might quite well bring exactly the same objections against these savage scrawls of sculpture and against the sculpture of Epstein or Eric Gill. A man mocking the modern artist might very truly say that his work is very like that of an antediluvian African savage. A man sufficiently simple-minded or sufficiently savage to jeer at the African savages might very well find every feature

have made them vanish in exactly the same way. I am not discussing now whether the very modern artist is right. I am not brandishing paint-brush and palette-knife in defence of the recent revolutionary schools of painting, any more than I am waving a flint axe or a war-club in loyalty to the ancient African tribe that made its designs upon the rock. I am merely interested in what seems to me a much more important question. I mean the fact that those who are most progressive do not really illustrate the idea of Progress, but rather the idea of Return.

In other words, I am ready to admit anything in favour of any New Art except that it is New. The modern progressives, who imagine that there is something new under the sun, are simply people who

seriously under-rate the antiquity of the sun. The real truth of the matter, I suppose, is that every school of art, like every phase of culture, has got hold of something; only that it generally has lost its hold on everything else. There is a quite unique fascination about the bold and bald and straightforward draughtsmanship of these prehistoric Africans. I am enough of an artist, or at least enough of an art critic, to be able to see that their lines often go exactly right where they would be most accused of going wrong. I also see, not being a lunatic, that they do suffer to some extent from limits of method and technique. But if we start from this last fact, and try to turn the whole history of art into one continuous progress, we shall find all the last part of the



THE TENTH ANNIVERSARY OF THE MAKING OF TITANIA'S PALACE: HER MAJESTY THE QUEEN LOOKING AT A TINY VISITORS' BOOK WHICH CONTAINS HER SIGNATURE, WRITTEN IN JULY 1922.

Titania's Palace, which has been a never-falling source of interest to both young and old, has now been "standing" ten years. During this period it has been a magnet which has attracted large sums for charity, and it is about to make a fresh tour with the same object.

that strikes him as funny reproduced in the most advanced artistic galleries of Paris or Vienna. All that is a matter of taste, or perhaps of distaste. But it is a historic fact that the prehistoric art resembles the most progressive post-post-impressionist art. It would be exposed to the same criticism; and it does, as I know for a fact, move the same sort of admiration. I know the sensible critic will say that the horns of the buffalo or the tusks of the elephant are not exactly in the right place. I know it, exactly as I know he will complain that, in certain pictures of Picasso, the eyes and the nose of human beings are all over the place.

I know that the anatomist will take a tug at the trunk of the elephant, as he might pull the nose of an enemy. I know that the prehistoric giraffe will get it in the neck. I know, to take an excellent example, that the way in which the legs of the giraffe (in one design) taper away to nothing will be regarded as a mere ignorant incapacity, and not as a deliberate artistic suppression. But I also know, with all the solid certainty of somebody who has taken some interest in drawing, that a very modern artist would

history of art utterly meaningless and nonsensical. We might maintain that there was a steady improvement in some kinds of technique, from the buffalo as drawn by the African to the bull as drawn by Paul Potter. But we could not possibly pretend that there was the same sort of progress from the bull of Paul Potter to some stiff Assyrian monster designed by a modern artist for a modern monument. In short, human history will remain utterly unintelligible to us, in art and in everything else, so long as we try to interpret it merely in terms of Progress, or, worse still, of Evolution. Whether man was evolved or no is a matter that need not now be discussed. But man is not merely a creature who evolves. On the contrary, man is man because he is a creature who does not evolve. All his great inspirations have been great recollections. There never was a Revolution that was not a Renaissance. The artists of what we call the Renaissance partly conceal the very meaning of their own name by their realistic method and their accidental appeal to certain modern elements. We have before us a more stark and startling example, in the resemblance between the very harshness and crudity of the very first and the very last of artists.

"TINYCRAFT" OF TITANIA'S PALACE— COMPARED WITH PENNIES.



TREASURES PRESENTED BY HER MAJESTY THE QUEEN TO TITANIA'S PALACE, THE MINIATURE HOUSE WHICH HAS EARNED MANY THOUSANDS OF POUNDS FOR CHARITY, BOTH IN ENGLAND AND ABROAD: CHINESE MALACHITE "KYLINS."



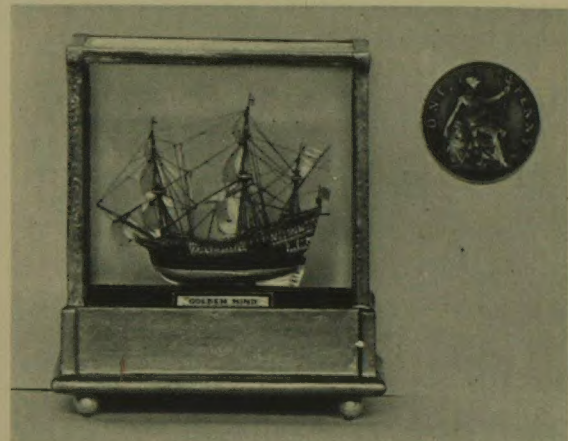
A TABLE OF THE CHAMBERS STYLE, SUPPORTING THE TINY VISITORS' BOOK WITH THE QUEEN'S OWN SIGNATURE; AN ANTIQUE CHIPPENDALE CHAIR; A 'CELLO; AND MINIATURE CURLING-STONES.



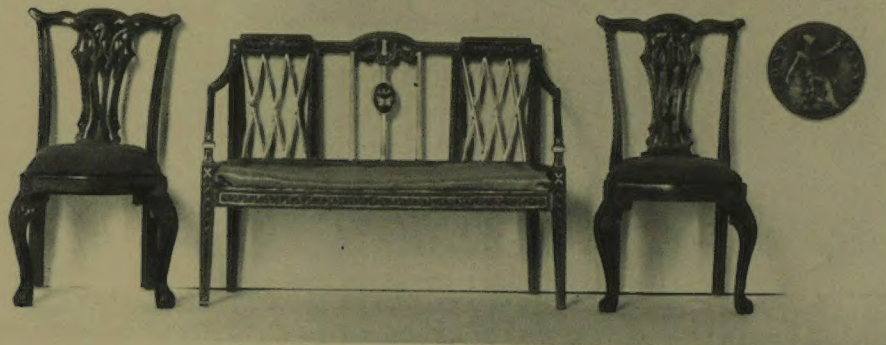
A SHERATON BUREAU WITH ELEVEN LOCKS, OPERATED BY FOUR KEYS, AND A NEST OF EIGHT DOVETAILED DRAWERS!



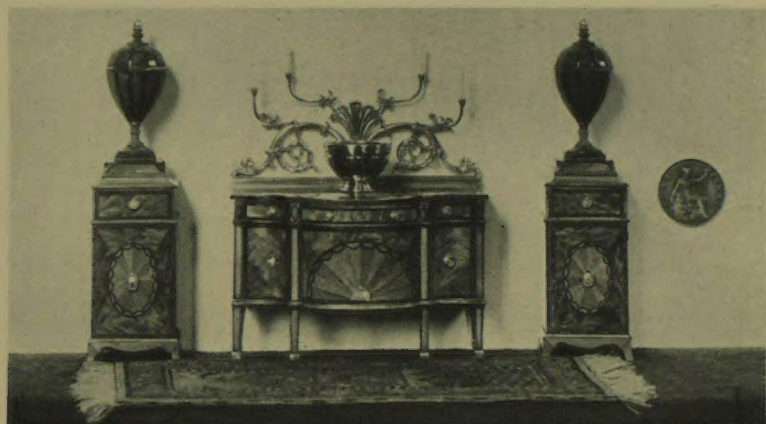
A QUEEN ANNE STYLE LOW-BOY; GEORGIAN FIRE-SCREENS; AND A TINY PORCELAIN FIGURE OF ST. GEORGE.



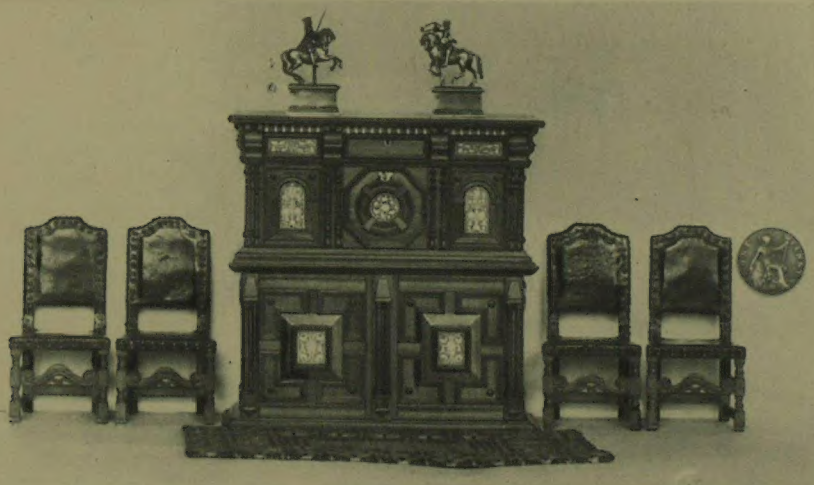
A WONDERFULLY REALISTIC MODEL OF SIR FRANCIS DRAKE'S "GOLDEN HIND"; WITH RIGGING OF HUMAN HAIR AND SAILS OF TISSUE-PAPER.



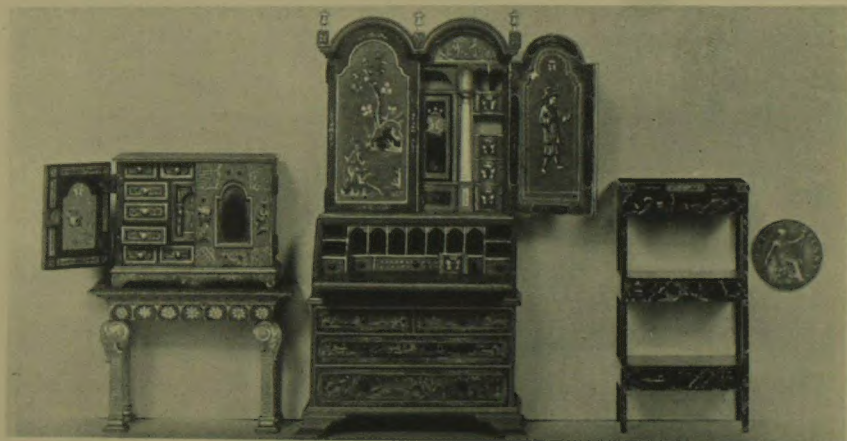
FOR TITANIA'S DRAWING-ROOM: A HEPPLEWHITE SETTEE, MADE BY MR. TOMMY LENNON, AND DECORATED BY SIR NEVILLE WILKINSON; AND CHIPPENDALE CHAIRS.



FOR TITANIA'S DINING-ROOM: A SATINWOOD SIDEBOARD, WITH WORKING LOCKS AND COMPLETE INTERIOR FITTINGS; AND A PERSIAN RUG—PROBABLY THE FINEST PIECE OF MODERN PETIT-POINT KNOWN.



A WILLIAM AND MARY TYPE CUPBOARD WITH IVORY INLAY; CROMWELL PERIOD CHAIRS; MINUTE FRENCH SILVER FIGURES DATING FROM THE SEVENTEENTH CENTURY (MARKED WITH A FLEUR-DE-LYS); AND A RUG.



A BUREAU OF QUEEN ANNE TYPE; AN ITALIAN CABINET ON A STAND; AND A WHATNOT, ALL MADE BY THE LATE MR. TOMMY LENNON, AND DECORATED BY SIR NEVILLE WILKINSON IN IMITATION OF LACQUER.

Sir Neville Wilkinson's world-famous miniature mansion, Titania's Palace (which was recently visited by the Queen, as mentioned opposite), is built, decorated, and furnished on a scale of an inch to the foot. It has already been the means of collecting thousands of pounds for charity. In the United States it visited over thirty cities between New York and San Francisco, and it was awarded the gold medal at the Sesquicentennial Exposition at Philadelphia. It is now in England, where another tour has been arranged. The names of the makers of these miniature marvels will not be out of place here. The table seen in the second illustration was executed by Mr. C. Bennett, and the 'cello is by Mr. Withers. The curling-stones were presented by Messrs. Hamilton and Inches,

of Edinburgh. The marvellous little bureau in the next illustration is by Mr. Fred Early, as is also the sideboard in the seventh illustration. The low-boy, seen next, is by Mr. L. Leserve; the Georgian fire-screens were painted by Sir Neville Wilkinson; and the St. George was given by Miss Helen Frazer Rock. The replica of the "Golden Hind" is by Mr. Hampshire. It was given to Titania to commemorate her visit to South America in 1931. The two Chippendale chairs are by the late Mr. Pierre Metge, of Skerries. The rugs are by Mrs. Scott-Cator and Mrs. Bernard Wilkinson. The William and Mary cupboard is by Mr. Horace Uphill jun., of Wilton. Four of the upper drawers of the bureau, next seen, will stand on a postage stamp, but they are all correctly dovetailed!

THE TIN CAN TOWN: PETROL-CAN ARCHITECTURE OF WINDHOEK "WHARF."

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THE FRAMEWORK OF A CIRCULAR HERERO HUT; SOON TO BE WALLED AND ROOFED WITH TINS: A STYLE OF STRUCTURE THAT HAS DISPLACED THE OLD CLAY DWELLINGS.



HUTS OF THE BEE-HIVE SHAPE COMMON AMONG AFRICAN TRIBES, BUT ROOFED AND WALLED WITH TIN FROM PETROL-CANS: WINDHOEK ARCHITECTURE.



A HOUSE WITH TIN "BATTLEMENTS": ONE OF THE SURPRISINGLY NUMEROUS STYLES OF ARCHITECTURE TO WHICH PETROL-CANS LEND THEMSELVES.



SLOPING ROOFS AND EAVES OF EUROPEAN STYLE IMITATED IN TIN: WHITE-WASHED OVAMBO HOUSES OF WINDHOEK "WHARF" THAT GLITTER IN THE SUN.

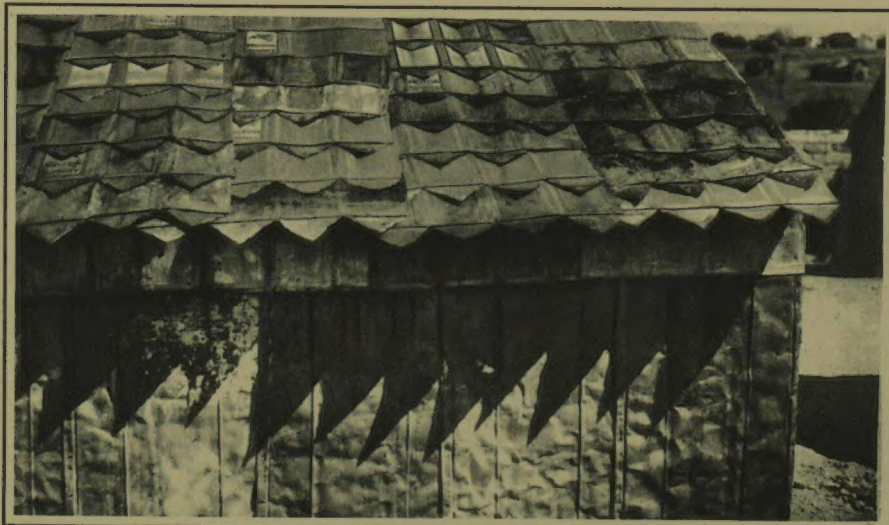


BUILT OF HIGHLY PRIZED NEW PETROL-TINS AND SHINING LIKE A MIRROR: A WELL-TO-DO VILLA OF WINDHOEK "WHARF."



TIN WALLS THAT ALLOW OF ARTISTIC DECORATION: MURAL PAINTINGS ON A HOUSE OF WINDHOEK "WHARF," THE NATIVE SETTLEMENT OF THE TOWN.

AN IMITATION OF A EUROPEAN SHINGLE ROOF; WITH THE WORDS "MOTOR SPIRIT" VISIBLE ON EVERY OTHER "TILE": A HOUSE IN THE NATIVE QUARTER AT WINDHOEK.



The following note is by Dr. J. von Heimburg, a German traveller:—There is, perhaps, no place that better illustrates the importance of geography in economics than the territory that used to be German South-West Africa. Commodities that are worthless in Germany cannot there be purchased for gold. At Lüderitz Bay a cubic metre of fresh water costs eighteen marks in German money, for every drop must be brought by long railway journeys through the desert, or, even more expensive, must be distilled from sea-water on the spot. It is a country where water is wealth. As we crossed this parched land by car water was as essential to us as petrol. Both water and petrol must be carried in tin

cans. And these appear to be of value in this country. If we filled up near a settlement, we left the empty cans by the road-side; but before we could turn round they had disappeared, and at the end of the street was a crowd of needy villagers pursuing the purloiner in an effort to catch him before he could get his treasure to safety. Petrol-tins, worthless to us, have become an important article of merchandise in South Africa. The negro builds his house out of them. As I looked out of my hotel window at Windhoek, I thought I was by the sea. A dazzling flood of light was spread before me. It was Windhoek Wharf. But this wharf lies far from any water—gleaming in the sun was nothing but an

[Continued opposite.]

PETROL-TINS FOR EVERY PURPOSE: AN AFRICAN TOWN OF TIN CANS.

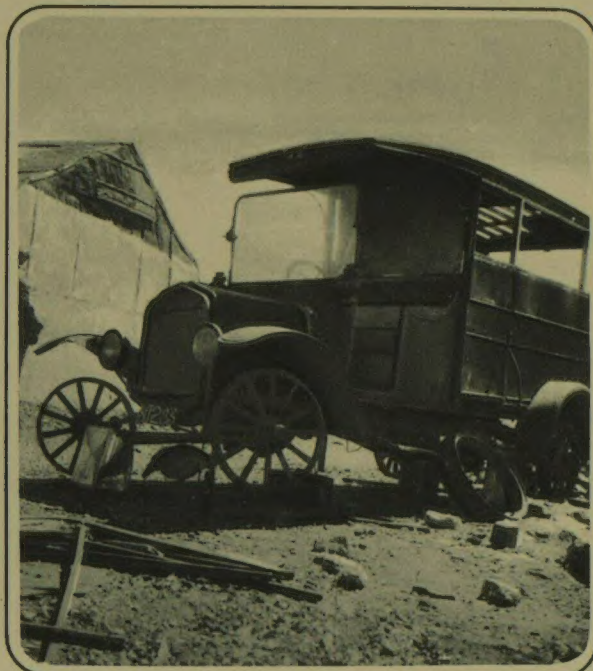
COPYRIGHT PHOTOGRAPHS BY DR. J. VON HEIMBURG.



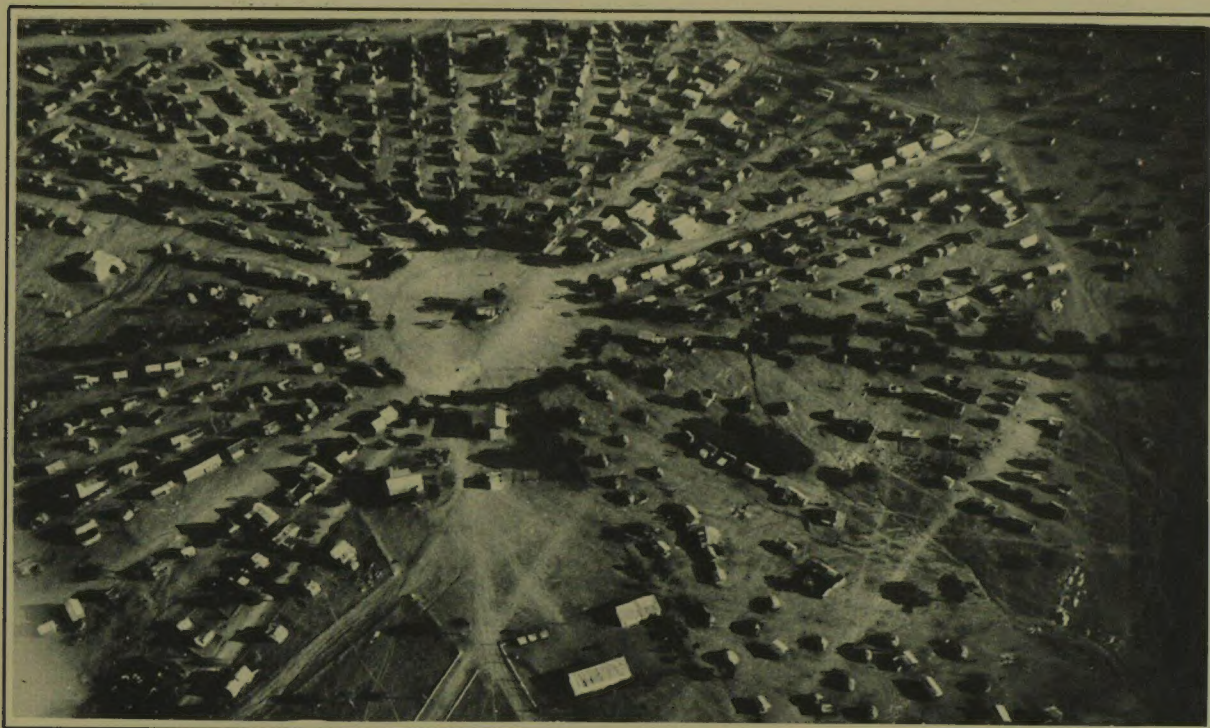
"CHURCH PARADE" IN WINDHOEK "WHARF": A HERERO BAND ON A SUNDAY MORNING, WEARING OLD GERMAN UNIFORMS.



OUTSIDE THE TIN CHURCH: NEGRO CHRISTIANS ON A SUNDAY MORNING IN THE NATIVE SETTLEMENT AT WINDHOEK.



FOR PURPOSES OF PRIDE RATHER THAN OF TRANSPORT: A MOTOR-CAR SUCH AS MAY BE SEEN IN THE RICHER QUARTERS OF THE "WHARF."



THE TOWN THAT IS BUILT OF OLD PETROL-TINS; WITH STREETS RADIATING FROM A CENTRE: AN AIR VIEW OF WINDHOEK "WHARF," OR NATIVE SETTLEMENT, SOUTH-WEST AFRICA.



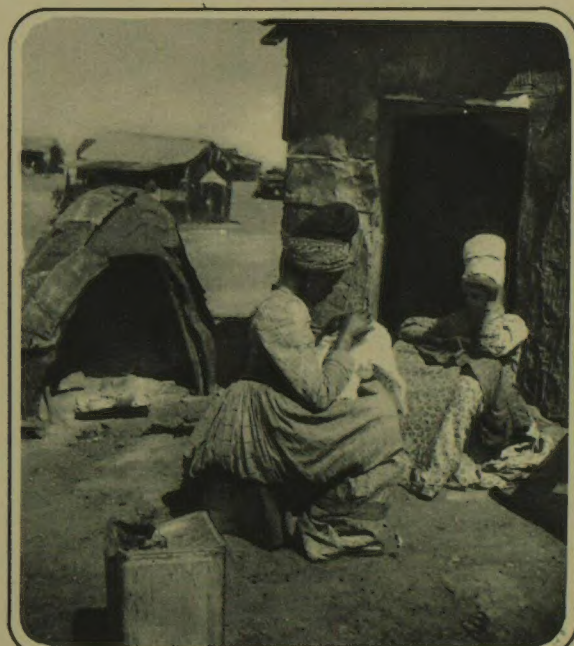
LIKE EVERYTHING ELSE AT WINDHOEK "WHARF," THE BABIES' TOYS ARE PETROL-TINS.



PROOF THAT NOT ONLY "MAD DOGS AND ENGLISHMEN GO OUT IN THE MIDDAY SUN": NATIVE GIRLS DANCING AT WINDHOEK.



DRESSED IN HIS SUNDAY BEST, WITH BUTTERFLY COLLAR BUT NO TIE: A HERERO NATIVE OF WINDHOEK.



SITTING ON A TIN CAN, OUTSIDE A TIN HUT, WITH A TIN WORK-BASKET, AND A TIN DOG-KENNEL IN THE BACKGROUND!

Continued.

expanse of tin, of which Windhoek Wharf is built—"wharf" being the name for the native settlement in South-West Africa. The whole negro town is made of petrol-tins, cut into shape and put together as houses. The Mayor of Windhoek had announced my visit to the Wharf for a Sunday morning, and there, in the centre from which radiate the streets of the tin town, I was ceremonially received. Two bands greeted me with the sounds of the German anthem—surprising, since it was sixteen years ago that the German flag was pulled down in our former protectorate. But my reception, it was explained to me, implied a greater honour than this, since the Hottentot and Herero bands played together, which they would not ordinarily do. For the tin town consists of

settlements of three tribes who were formerly at bitter enmity—Hereros, Hottentots, and Ovambos—and they still regard each other with suspicion. . . . A visit to the tin town is not without its comic side. One feels that there is no article here that cannot be made out of tin cans. In front of one of the houses I saw this raw material stacked up in heaps. The owner deals in it as building material. To get it cheap he has made himself Shell's representative, and, taking the name of the firm, he has written the name "Immanuel Shell" over the entrance. Everything, from the children's toys to dog-kennels, is made of tin cans, and it is each man's aim to obtain nice new shiny tins. In addition, it is the peculiar custom of the Ovambos to whitewash their dwellings.

HOW MAN GREW WINGS.

BEING AN APPRECIATION OF
"HISTOIRE DE L'AÉRONAUTIQUE." By CHARLES DOLLFUS and HENRI BOUCHÉ.*

(PUBLISHED BY "L'ILLUSTRATION," PARIS.)

THIS sumptuous volume is more than a history of aviation: it is an encyclopædia and a picture-gallery in one. "Immense" is the adjective which applies to every aspect of it—to its size and weight, which are the only penalties (and those well worth paying) for its extraordinary comprehensiveness; to the variety and completeness of its information; and to the prodigality of its illus-

trations. A great many of the latter are reproduced from the pages of our distinguished contemporary, *L'Illustration*, which for so many years has maintained a unique standard on the Continent in the pictorial chronicling of current events, and especially of scientific development. *The Illustrated London News* hopes that it may share with its French colleague a claim to have devoted particular attention to the progress of aeronautics; and we may be pardoned if we feel a special interest in the appearance of this superb record, since we have recently had the privilege of publishing some unusual photographs of aerial combats. The illustrations in the volume under review—many of them in colour—are of the highest technical excellence and of the most abounding variety; and many of them have the dramatic force of memories vividly, and sometimes almost startlingly, recalled. Readers of middle age have been witnesses, direct or indirect, of most of the events which are here recorded; yet, without some such graphic reminder as this, it is difficult for them to recollect developments in their true sequence, or to realise how impetuous the progress has been. Years roll back magically as we turn these pages, and we feel no need to envy younger readers to whom this tale of effort and daring will have the different attraction of a fairy-story.

No aspect of aviation, or of its kindred arts and sciences, has been neglected. We do not think that there exists anywhere else a record of aeronautics so copious in its information. Nor do the illustrations predominate at the expense of the letterpress; for it is evident that the editors, MM. Dollfus and Bouché, have been to immense pains to collect all facts of relevance and importance. They are to be cordially congratulated on carrying out successfully a design of the most ambitious proportions. As this is a French publication, it is natural that the exploits of French airmen should have particular prominence, but developments in many other parts of the world have been kept steadily in view and are amply recorded.

The material is so abundant that it is impossible to do more than to give a brief outline of the general scheme of the work. The first period, from ancient times, when flying was merely a matter of legend and fantasy, until the middle of the nineteenth century, was one of "origins." The parent of all aviation was the smoke-balloon invented by the Montgolfier brothers in 1783. In that year a man, François Pilâtre de Rozier, who afterwards lost his life in a blazing balloon, successfully defied the law of gravitation for the first time in history. At the end of the same year, Jacques Charles and Anne-Jean Robert made the first successful ascent in a hydrogen balloon. Two years later, sufficient progress had been made in dirigibility for Blanchard and Jeffries to cross the Channel. These exploits and others of the same kind made an enormous

impression on popular imagination, and it was felt that a new era of human achievement had begun. Enthusiasm, however, abated with familiarity, and doubts began to be felt when the problem of dirigibility proved obstinate. Up to this time, the honours had all lain with France, which has every claim to be regarded as the birthplace of aviation. However, at the beginning of the nineteenth century, an Englishman, Sir George Cayley, had worked out certain principles of aerostatics on which much subsequent experiment was based, and between 1821 and 1852 Charles Green was one of the most active and enterprising of balloonists.



OTTO LILIENTHAL IN THE AIR IN HIS GLIDER: THE FIRST MAN TO BE REPEATEDLY PHOTOGRAPHED IN FLIGHT, AND THE ONE WHOSE UNIVERSALLY ACKNOWLEDGED SUCCESS WITH GLIDERS WAS THE FORERUNNER OF THE INVENTION OF THE MOTOR-DRIVEN AEROPLANE.

In this picture, Lilienthal is seen with his legs thrown backwards in order to maintain the equilibrium of his machine. Although Lilienthal is notable as having been among the first to demonstrate the importance of the curved wing surface, he was suspicious of the air-screw as a means of propulsion, and relied entirely upon his body when balancing his machines.

"flew" in a mechanically propelled machine—a steam-driven dirigible balloon; it was not until 1890 that the same feat was performed in an aeroplane (also steam-driven) by Clément Ader. Meanwhile, Renard and Krebs, in the 'eighties, had made many improvements in the control, design, and stability of dirigibles, and in 1883 the brothers Tissandier had made interesting experiments with an electric motor. Probably too much attention was concentrated at this period on the problem of the light motor; and a great advance was marked when Otto Lilienthal (1848-1896), who is justly described as "the father of modern aviation," took his lesson from the birds and devoted himself to the study of motorless flight and of atmospherics. In this way he arrived at principles—as the

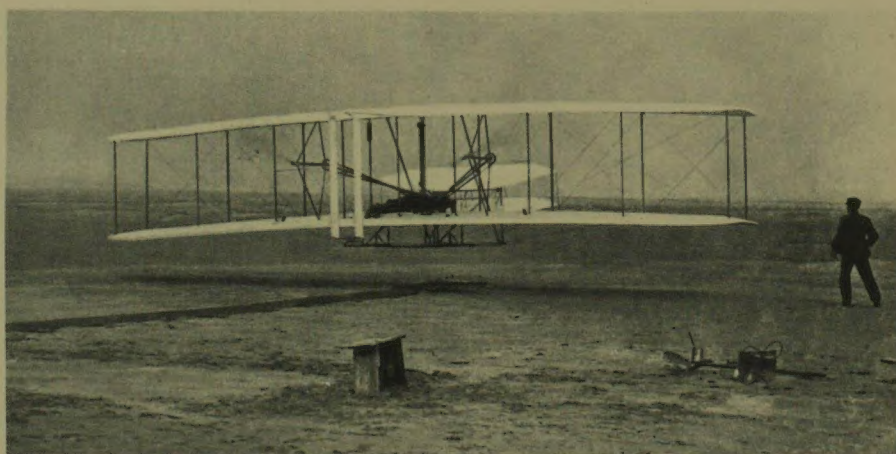
"glider" still does to-day—which were indispensable to later experimenters with the motor-driven aeroplane. The stage was set for the explosion engine and the epoch-making experiments of Chanute and the Wright brothers.

The third period, from 1900-1914, is "the era of the petrol-engine" and of the coming-of-age of the aeroplane. The indomitable Brazilian, Santos-Dumont, occupies first place on the Roll of Honour; but to the Wright brothers belongs "the great day in the history of aviation"—Dec. 17, 1903, when they performed four sustained flights in a petrol-engine aeroplane at Kitty Hawk, North Carolina. A year later they had succeeded in remaining for half an hour in flight. The new science received its greatest impulse from a series of intrepid pioneers—Lebaudy, Ferber, Archdeacon among the chief—in France. By the end of 1907, eight airmen had successfully flown in Europe. In 1908 Wilbur Wright gave demonstrations in France which dispelled all scepticism, and in the same year—perhaps the most critical of the period—Farman flew from Bouy to Rheims in a biplane which, to the modern eye, looks strangely primitive. The first English pilots were Moore-Brabazon, Roe, and Cody. Probably the most spectacular event of the period was Blériot's cross-Channel flight in 1909. By that year the aeroplane was sufficiently developed to become a military instrument, and the first air force was established by the French Army. By 1911 men were flying from Paris to Madrid, and were even forming designs on the Arctic and the Atlantic. In 1909 the dramatic flight of Count Zeppelin from Lake Constance to Berlin established, against much incredulity and discouragement, the reign of the rigid airship. The year before the Great War saw the daring flight of Garros across the Mediterranean, and the long-distance flights of Védérines, Bonnier, and Pourpe to the Far East.

It is unnecessary to carry the story beyond these lusty beginnings. After about sixty years of indefatigable experiment, the aeroplane was ready for the gigantic stimulus which it received during the Great War. Every aspect of this war development is here illustrated by a wealth of singularly vivid photographs, some of them exhibiting aerial combats with remarkable verisimilitude. Most of the famous "aces" of the war find a place in this gallery, and some account is given of their exploits. It is interesting to note that in their review of the part played by aviation in the Great War, the editors come to the conclusion—which we believe to be well founded—that the aeroplane is not a decisive military weapon, but essentially an auxiliary, and also a most formidable "instrument of attrition." The figures which are cited of the "attrition" for which the air services may be considered responsible are very striking—and perturbing. As to the future, we gather that the editors do not believe in the "war decided in the air."

The last section deals with contemporary aviation, and it is sufficient to say that the reader will find here an exhaustive record, both in picture and in print, of every important development and achievement of aviation in the post-war period. This portion of the volume, even if it stood alone, would form a record of the most absorbing interest; coming at the end of such a stirring history of endeavour, ingenuity, and hardihood, it seems to ring up the curtain on new wonders rather than bring it down on a drama that is ended.

C. K. A.



THE FIRST SUSTAINED FLIGHT IN A MOTOR-DRIVEN AEROPLANE: ORVILLE WRIGHT LEAVING THE GROUND AT KITTY HAWK, ON DECEMBER 17, 1903—HIS BROTHER, WILBUR, SEEN ON THE RIGHT.

In describing this historic occasion, Orville Wright wrote: "The machine, flying against a wind of a force of 43 kilometres per hour, went off very slowly, Wilbur was able to keep alongside it until it had left the rail" (seen on the left of our illustration). The photograph, he says, was taken "just at the moment when the machine had reached the end of the rail, and was about two feet in the air. The slowness with which it was travelling is clearly indicated by the attitude of Wilbur. . . . He is keeping up with the machine without effort."

Photographs reproduced from "Histoire de l'Aéronautique," by Courtesy of "L'Illustration."

* "Histoire de l'Aéronautique." By Charles Dollfus and Henri Bouché. With Many Illustrations. (Published by *L'Illustration*, 13, Rue Saint-Georges, Paris. Price in Countries other than France: 235 francs.)

OIL AND PERSIA: THE D'ARCY CONCESSION ANNULLED—AND BURNT!



THE ANGLO-PERSIAN OIL COMPANY'S CENTRE IN PERSIA: THE MAIN OFFICE BUILDING AT MASJID-I-SULAIMAN (THE THRONE OF SOLOMON), WHERE THE COMPANY HAS OIL-FIELDS OF GREAT EXTENT.



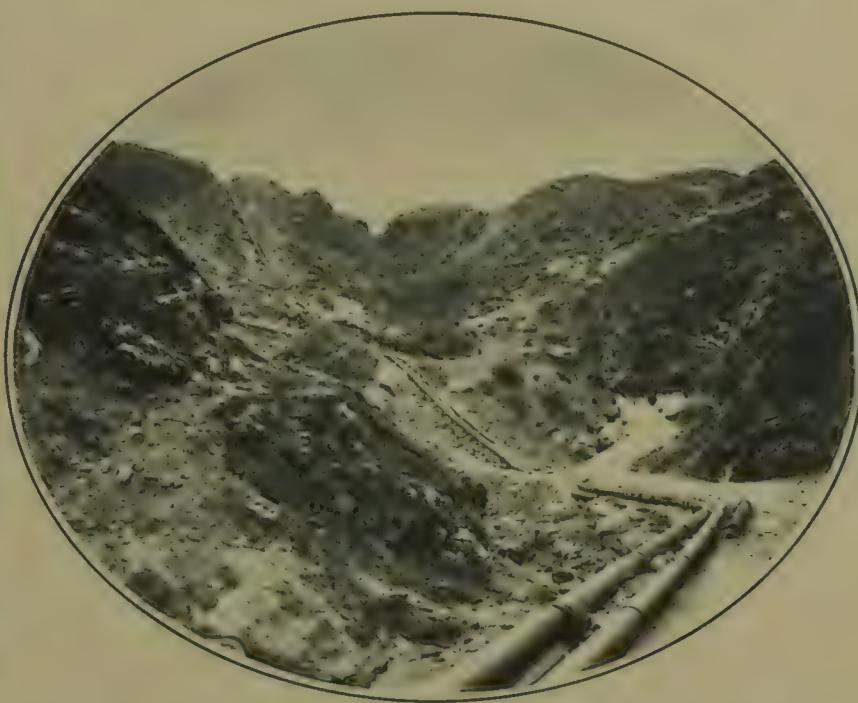
THE OLD FIRE TEMPLE OF MASJID-I-SULAIMAN AT THE OIL-FIELDS: SMOKE RISING FROM A NEAR-BY WELL FROM WHICH THE OIL AND GAS ARE BEING BURNT OFF.



A PANORAMIC VIEW OF THE CENTRAL AREA AT THE OIL-FIELDS, SHOWING THE ANGLO-PERSIAN OIL COMPANY'S MAIN OFFICE IN THE MIDDLE: THE FOCUS OF GREAT PUBLIC INTEREST AT THE PRESENT TIME, SINCE THE ANNOUNCEMENT OF THE PERSIAN GOVERNMENT'S DECISION TO ANNUL THE D'ARCY CONCESSION.



THE ANGLO-PERSIAN OIL COMPANY'S ACTIVITIES IN TRAINING YOUNG PERSIANS: BOYS AT DRILL IN THE COMPANY'S SCHOOL AT AHWAZ.



REMINISCENT OF THE GREAT WALL OF CHINA WINDING THROUGH THE HILLS: A PIPE-LINE ACROSS THE MOUNTAINS IN SOUTH PERSIA.

On November 29 Persia announced its decision to cancel the D'Arcy Concession, which was originally granted in 1901 (for 60 years) and was taken over by the Anglo-Persian Oil Company in 1909; at the same time stating its readiness to negotiate with the company a new concession "based on the rights of both parties." The decision was prompted mainly by a desire on the part of the Persian Government to revise the conditions and method of calculating its royalty from the company. Negotiations to this end had been in progress for several years. The British Government is very directly affected, since, at the beginning of the current year, it held £7,500,000 out of the £13,425,000 in ordinary shares

issued by the company. On November 30 the company, in its reply to the Persian Government, said it was unable to admit that Government's right to cancel the concession. The following day the Persian Government refused to withdraw the annulment, announced that it was fully justified in acting as it had, and stated that that was its final decision. The British Government then made a strong protest to the Persian Government and said it could not tolerate any damage to the company's interests. So the matter stood at the time of writing. Meanwhile, official celebrations of the annulment took place in Teheran, and an effigy of the concession was carried through the streets and then publicly burnt.



THE WORLD OF SCIENCE.



THE TRANSFORMATION OF THE KEA-PARROT.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

AS a source of inspiration on certain aspects of what is called "natural history," the Gardens of the Zoological Society of London are inexhaustible. I say "certain aspects" advisedly, for here we have to be content with captive animals, divorced from their native haunts. Yet this has very material advantages. Here we get what the cinema people call a "close-up" view of creatures which we could rarely or never get if we sought them in the wilds. In no other way can we make quite such an intensive study of lions and tigers and the smaller carnivores, of deer and antelopes and their kind, seals and sea-lions, and birds, reptiles, and fishes of all kinds. Most people would prefer, indeed, to study the rattle-snake or the tiger when thus in safe custody.

Only a relatively small number of visitors to the Gardens, I suspect, go the round of this wonderful collection with a sense of "awareness" of what they are looking at. Crowds watch the sea-lions at feeding-time, yet how few think of the sea-lion in terms of "adjustment to environment" and the moulding effects of habit? Yet there are few exhibits in the Gardens more profoundly interesting. Habit, most surely, precedes structure. Yet, even among men of science, this view is seldom taken. Generally, as a matter of fact, it would be regarded as rank heresy! Nevertheless, time has shown that the heresy of one generation is the faith of that which succeeds it!

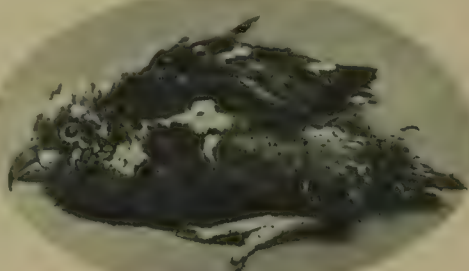
It is seldom that one can find convincing evidence of changing and changed habits, partly because a healthy scepticism is always demanding more evidence. Here, indeed, is an aspect of evolution which has been too long neglected. I received a welcome reminder of this theme the other day when I came across the kea-parrot of New Zealand, recently received at the Gardens, for it is indeed a bird with a history.

But before I say anything of this, it would be well to say a little of the bird itself: to make, in short, a "close-up" inspection. As the accompanying photograph shows, it is "very like a parrot"—and what more can be said about it? Well, in the first place, look a little carefully at the beak. It is certainly somewhat "un-parrot-like," for the upper jaw is much more slender than in the typical parrot, and the lower jaw is more "gouge-like." In the male, this upper jaw is conspicuously longer than in the female. I draw special attention to the beak because of what follows. The coloration is less brilliant than we usually associate with parrots, being of an olive-green hue, relieved on the flanks by blackish, crescentic markings formed by the tips of the feathers.

But its real interest begins with its haunts, which are the Alpine regions of the South Island of New Zealand. Here it lives in an environment very different from that of the typical parrots. But parrots show a very considerable versatility and powers of adjustment to widely different country. Typically, they are forest birds, haunting the tropical and sub-tropical regions of the world. The kea lives amid snow-clad peaks and glaciers, descending to feed amid the dense bush-clad precipices on berries and insects, or in the evergreen forests of the lower slopes.

Having regard to the inhospitable nature of this environment, we would have supposed that the breeding season would have been timed to coincide with whatever "summer

weather" the seasons bring in their train. But this is exactly what does *not* happen. The cares of rearing a family are, so to speak, thrust on them in mid-winter. This is really a surprising fact, for it has entailed a very drastic physiological adjustment of the reproductive activities. But we have a parallel in the case of the Emperor penguin. And the interpretation of this unusual state of affairs is the same in both; for in each case the young grow with extreme slowness, and their survival depends on their being able to enjoy the optimum conditions of food and temperature when the time comes for them to fend for themselves. During the winter, the parents can contrive to provide both food and shelter, so that



1. A NESTLING KEA, TWO MONTHS OLD AND NEARLY FULLY FLEDGED, BUT UNABLE TO MOVE: A YOUNG BIRD THAT IS REARED IN MID-WINTER IN BURROWS; GROWING WITH EXTREME SLOWNESS.

during the season of plenty the young, now strong enough to feed themselves, may have every chance to fit themselves for the ordeal of their first winter as adolescents.

In the absence of trees, the kea forms its nursery in small caves, access to which is gained through crevices between boulders. But here there is warmth and shelter against the icy blasts and snowstorms raging outside. But the shifts for a living, for the parents, are exacting. And this fact has to be taken into account when we come to consider the evil habits they formed when their fastnesses came, at last, to be invaded by the sheep-farmer: habits which have brought upon themselves a terrible retribution. Naturally curious, and, there is evidence to show, incited by hunger, they made their way down to the settlers' habitations, and here they found freshly

flensed skins and carcasses of sheep. Exploring these, they were not long in discovering that pieces of fat and flesh were both pleasant to the taste and very satisfying to the stomach, both for themselves and their offspring. They next began to explore the living sheep, and soon found that by digging down into the wool they could get at fresh meat, inflicting grievous and commonly fatal wounds.

At first the flock-masters attributed these wounds to some new disease, but it was not long before the true cause of such injuries was discovered. The result was a war of extermination. A bounty was put upon their heads, and men were specially appointed to carry on the grim work of "head-hunting," employing in this the gun and poison. How many thousands were slain we shall never know. Yet here, as always in such cases, the extent of the damage was often grossly exaggerated. And when Mr. George Marriner, the Curator of the Wanganui Museum, at last started an investigation into these charges, he found evidence to show that these attacks were



2. THE "VEGETABLE-SHEEP" (*HAASTIA*), WHICH GROWS IN DENSE WHITE MASSES RESEMBLING SHEEP, EITHER SINGLY OR IN FLOCKS: A PLANT INTO WHICH IT WAS AT ONE TIME THOUGHT THE KEA-PARROT WAS IN THE HABIT OF DELVING FOR GRUBS.

An ingenious theory was propounded to the effect that the kea-parrot was in the habit of getting fat grubs from out of the hummocks of "vegetable-sheep"; and that it passed from the plant to the real sheep, and, delving under the animals' wool in the same manner, learnt to tear out the flesh. It is now known that this belief was based on error.



3. THE KEA-PARROT (*NESTOR NOTABILIS*) OF NEW ZEALAND: A BIRD WHICH, UNDER THE STRESS OF HUNGER, HAS TAKEN TO ATTACKING SHEEP—TEARING FLESH FROM THE BACKS OF THE LIVING ANIMALS—AND CONSEQUENTLY HAS BEEN MUCH REDUCED IN NUMBERS BY THE ANGRY SHEEP-FARMERS.

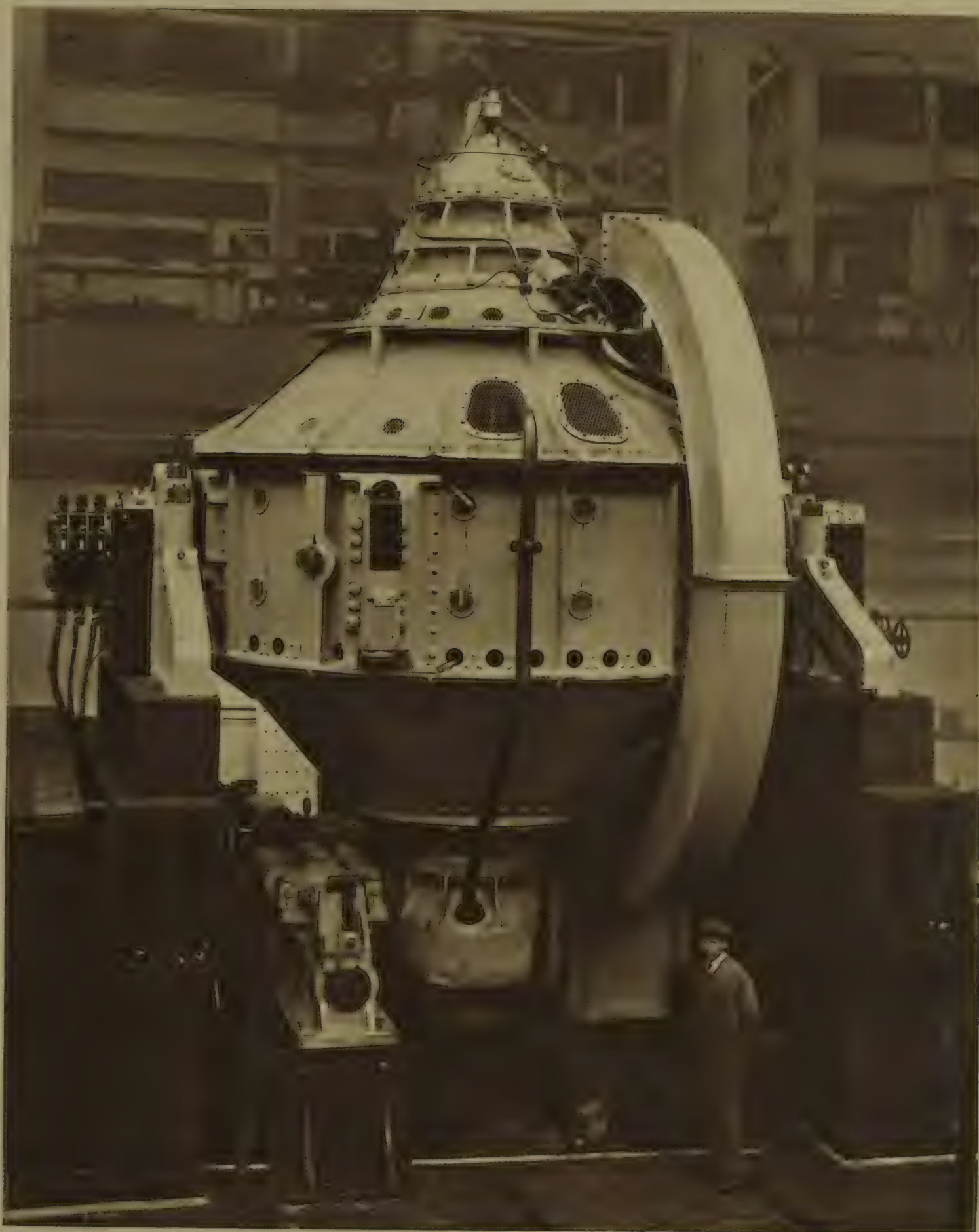
Though it was feared that at one time the kea-parrot would be completely exterminated by the sheep-farmers' campaign in defence of their animals; it is now believed that at least a remnant of the birds will survive in the more inaccessible regions of their highland haunts.—[Photograph by D. Seth-Smith.]

generally, if not always, due to hunger. For where the normal amount of their natural food was available, the sheep were unmolested.

Here, then, we have a good illustration of the way in which new habits and a new diet, from vegetarian to carnivorous, may be brought about. Supposing this supply of flesh-food were inexhaustible, and the birds unmolested, they would, most possibly, become entirely carnivorous and, in course of time, transformed into "birds of prey." This transformation would very certainly change the form of the beak, which, as we see it to-day, is the outcome of an adjustment to a vegetarian diet, varied by insect grubs. At one time it was believed that sheep became victimised because the birds at first mistook them for the strange, massed flower-heads of a plant called by the sheep-farmers the "vegetable-sheep," from their likeness, at a distance, to sheep, either singly or in groups. It was said that the birds were in the habit of exploring these with their beaks for the sake of fat grubs to be found there. But examination has shown that the kea does not hunt for such grubs, for the sole reason that they have no existence in fact!

A SYMBOL OF OUR TIME: A SHIP FITTED AGAINST SEA-SICKNESS.

THE "Conte di Savoia," companion ship of the "Rex," left Genoa on her maiden voyage to New York at noon on November 30; and it was asserted confidently that there would be no sea-sickness in her. She is the first liner to be equipped with the Sperry gyro-stabiliser, a device which consists of three similar gyroscopes, with rotors of 100 tons each, fitted in the bottom of the ship near the bow. They may be used independently or all operated together. The manner in which they work is described as follows: "Stabilisation is effected by the action of one or more heavy rotors normally spinning in a horizontal plane with axes vertical. 'Precession' (fore and aft tilting), a fundamental gyroscopic principle, causes the rotor to exert a counteracting force against the impulse of the wave. . . . The stabiliser, detecting the heeling moment of the wave at the instant of its inception, applies a righting force against the wave's action . . . The gyro accomplishes its work by simple precessing through a small arc fore and aft in its gudgeon bearings." During the early part of the maiden voyage the sea was too smooth for the stabiliser to be needed. As an experiment, therefore, an artificial roll of eight degrees was produced for ten minutes by rotating two of the gyroscopes in opposite directions.



THE SPERRY GYRO-STABILISER, WHICH IS DESIGNED TO PREVENT THE ROLLING OF THE SHIP AND KEEP HER ON AN EVEN KEEL IN THE ROUGHEST SEA: ONE OF THREE SIMILAR GYROSCOPES INSTALLED IN THE NEW 48,000-TON ITALIAN LINER, S.S. "CONTE DI SAVOIA."



THE SHIP THAT MAY NOT ROLL: THE "CONTE DI SAVOIA," OF THE ITALIAN LINE, WHICH, EQUIPPED WITH GYRO-STABILISERS, HAS COMPLETED HER TRIALS AND LEFT GENOA ON HER MAIDEN VOYAGE TO NEW YORK ON NOVEMBER 30—AN IMPRESSIVE PHOTOGRAPH TAKEN BY NIGHT.

THE UNIVERSE OF LIGHT.

V.—LIGHT FROM THE SKY.

By SIR WILLIAM BRAGG, O.M., F.R.S., Fullerton Professor of Chemistry at the Royal Institution, and Director of the Davy-Faraday Research Laboratory.
(See Illustrations on the Opposite Page.)

Here follows the fifth in the series of six articles specially written for us by Sir William Bragg, the famous physicist, condensing his lectures on "The Universe of Light," delivered at the Royal Institution. The drawings on the opposite page illustrate the present article and the experiments described in it.

THE colours of the sky have their origin in very interesting reactions between the waves of light and the molecules and particles of various sorts that compose the atmosphere and float in it. We have already considered the manner in which the colours of plants and animals and objects in general can be explained as consequences of the fact that light can be thought of as waves in an ether which fills all space. We have now to think of what happens to these waves when they enter the air which they must cross before striking the earth.

It was at one time supposed that the blue of the sky was due to some blue gas which formed part of the atmosphere: but if this were so, the sun and moon and stars would appear more and more blue as they drew near to the horizon and their rays had to travel a greater distance through the air. The wave theory supplied readily a better explanation. The light from the sky might be due to the scattering of light by particles in the air, and its colour might naturally be ascribed to the greater scattering of short waves than long. The red light of flares or of the reddened head-lights on motor-cars penetrates the fog with less dispersion than light which is white and contains the blue wave-lengths as well as the red. When the smoke from a house chimney is seen against a dark background, it looks blue. The smoke rising into the air from the lighted end of a cigarette is blue: the stream contains fine particles of carbon. They may be black in mass; but in their finely-divided state they turn aside the blue rays far more than the red. The cigarette-smoke that is poured out from the mouth is no longer blue: each carbon particle is covered with water-vapour, and, being larger, scatters the long waves also, just as a larger rock may turn aside longer waves of the sea.

Here, then, is a satisfactory explanation of the blue of the sky, provided that we can find in the air the particles that are to do the scattering. There is dust afloat in the atmosphere and there are particles of water-vapour; both these have been suggested as the effective agents. Tyndall ascribed the scattering particularly to the latter. But the late Lord Rayleigh showed by calculation that it was unnecessary to look further than the molecules of the air itself, oxygen, nitrogen, and the rest. This theory has been confirmed by actual measurement. At Mount Wilson, in California, for example, the astronomical observatory stands about 5000 ft. above sea-level, and the dust cloud of the earth does not rise more than 3000 ft. Consequently, the loss of light by scattering when the sun's rays traverse the atmosphere at various heights above the horizon must have a result unaffected by dust, and the result is in agreement with calculations based on the knowledge of the mass of the air lying higher than the observatory. The present Lord Rayleigh pointed out that there is light from the sky when lit by the moon only, and therefore that, as the sunlight is half-a-million times stronger than moonlight, it ought to be possible to observe the scattering of the light of the sun, or its equivalent, when passing through a very short length of ordinary air—only a few inches, in fact: careful laboratory experiments show that this can be done.

Nearer to the surface of the ground, water-vapour and dust share in the scattering. They introduce a larger proportion of the longer waves into the scattered light, which is then no longer so profoundly blue as at high altitudes. In hotter countries than this, where the air is dry and still, the colour of the sky is like that which is seen from a mountain-top. But in these latitudes the dust and vapour alter the colour of the sky to a paler blue: and, it may even be, scatter so much of the whole spectrum that the sky is nearly white. The relatively large water-particles in the clouds scatter the sun's rays in full, and, when the sun's rays are strong, are masses of shining white. That which scatters transmits so much the less, and so when the clouds intercept the sun they look black, except at the thinner edges. The blue haze of the distant view is, of course, due to this same scattering by molecules and particles. It is not that the mountains are sending us blue light; but that some of the sky lies between us and them.

As the sun's rays pass through the air and continuously lose at the blue end of the spectrum, the remainder contains an increasing proportion of the longer waves. First the

sunlight becomes golden and then red. In this way the light of the rising and setting sun acquires its gorgeous colours. As the sun in appearance goes round the earth, it is always trailing a sunset behind it and pushing a sunrise on before. Dust and the water-particles may contribute to the colour display. The red of the sun and moon near the horizon may be deepened by the presence of smoke, and we all know the appearance of the sun when there is a fog. The chimney-smoke that looks blue against a dark background is reddish-brown when the strong light is behind it.

The blue colour of the deep sea is to be explained in a similar way: this has been lately proved by Raman of Calcutta. The water is so full of suspended matter and of air, especially near the shore, that it has been difficult to prepare water of sufficient purity to establish the scattering power of the molecules themselves. But the experiment has been made, and the result is in accord with calculation. At sea, the reflections from the water surface interfere with the blue light that comes to our eyes from the water below the surface. Moreover, they seem, at first sight, to be able to account for the blue of the sea without further cause, because the sea so often looks blue under a blue sky, especially when a light wind chases ripples on the surface, and the slopes of the ripples reflect to us the light from above. The sea looks grey under a leaden



Light is reflected from the surface of smooth water as from a mirror, and is not otherwise scattered: so that the surface is not itself visible. A tree overhanging clear water casts no shadow on the surface: but there is a shadow if the water is muddy, so that the surface layers scatter. Such a shadow is not to be confounded with the reflection of the tree: the latter is below the surface of the water; the former lies on the surface. A cloud casts a shadow on the surface of a sparkling sea, because it cuts off the light which the ripples and waves reflect into our eyes.

We must consider the halos which sometimes we see surrounding the sun and the moon. The explanation in this case also depends on the same scattering of waves by particles in the air: but these latter are very much larger than the molecules which, as we saw, can be the cause of the blue of sky and sea. They are water-drops, and in magnitude they are comparable with the wave-length of light itself: minute droplets, something like the ten-thousandth of an inch in diameter. Because these two magnitudes, the wave-length and the diameter of the drop, are of the same order, the scattering has a special character. Instead of the light being scattered all round the molecule or minute particle, as in the case we have been considering, the main direction of the scattered light makes a definite angle with that of the original ray. Thus there is a cone of scattered light, disposed to the original direction somewhat as an umbrella which has been blown inside out is disposed to the stick.

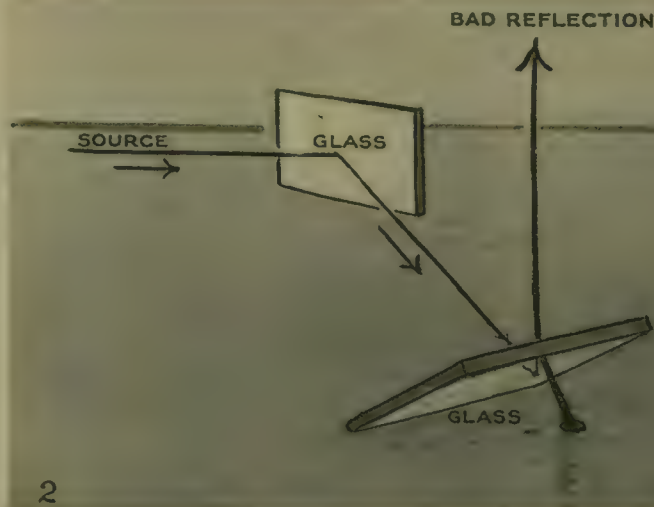
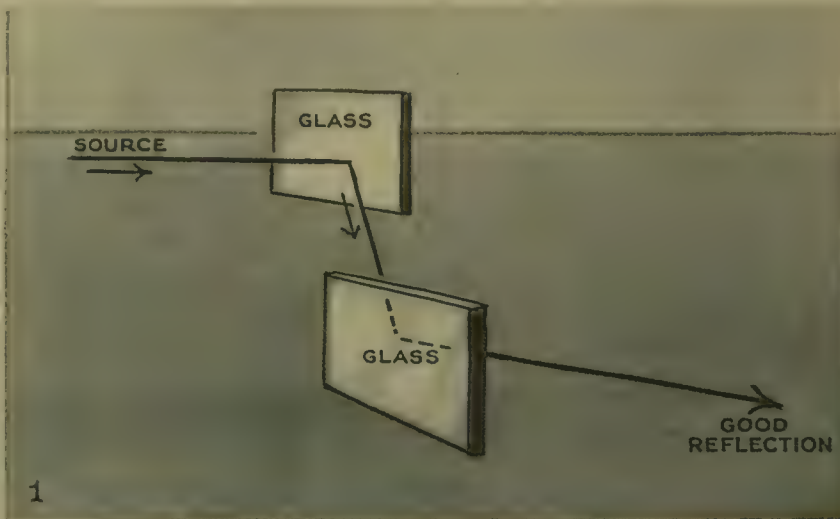
The scattering by a single drop is far too small to have any sensible effect, but if there are very many particles in the path of the ray their effects add together. An experimental demonstration is easily arranged. We direct a fine pencil of rays so that it makes a small bright spot upon the screen. We then place in its path a piece of glass which was first cleaned very carefully and then left in the laboratory overnight to collect a little fine dust from the air. At once a faint ring appears on the screen, the bright spot being the centre. This ring is due to the rays scattered by the dust. If we breathe upon the plate, a well-marked and beautifully coloured set of rings appears, which is due to the tiny water-drops deposited from the warm breath. The colours can be explained at once: theory shows that the longer wave-lengths of red should be more scattered than the short wave-lengths of blue. Small water-particles make larger rings than large particles: it is curious to see how, when first the water-drops are deposited, the rings are very large and then quickly shrink as the small drops coalesce into larger.

The experiment is even easier to make for one's individual observation. The prepared glass is to be held between the eye and some bright point of light. In this case the drop that sends red to the eye of the observer is not that which sends the blue: it is further away from the centre of the plate, and the red ring is again larger than the blue. In this case the halo is produced in exactly the same way as the halo in the sky.

The curious halos of the Arctic Regions, with their mock suns, sun-pillars, and the rest, are due to ice crystals. Their size agrees with calculations based on our knowledge of the ice crystal's six-sided form. The sun-pillar, in particular, is due to reflections from the tiny six-sided ice flakes which come wavering down, just like a plate as it settles to the bottom of a pond.

The travel of waves over the sea entails an up-and-down movement of the water

near the surface. The travel of sound through the air requires a to-and-fro movement of the air molecules in the direction in which the sound is going. The travel of a pulse along a rope (see the illustration opposite) is like the former, but the movement may be in any direction perpendicular to the line of travel. The motion in a ray of light resembles that of the rope. When the vibration is in one direction only, the light is said to be polarised. Polarised light can be detected in the way explained by the pictures on this page. The light of the sky is polarised: how this happens is explained in the page of illustrations opposite. A laboratory experiment is also described which shows the effect.



A METHOD OF DETECTING POLARISED LIGHT: (1) AN EXAMPLE OF GOOD REFLECTION; (2) AN EXAMPLE OF BAD REFLECTION.

Where light is reflected at a piece of glass—but not a polished metal—the reflected light is to some extent polarised; the term is explained at the end of the article on this page. Thus in this arrangement (Diagram No. 1) the vibrations are found to be mostly vertical after the reflection at the first glass: and this polarised light is well reflected by the second glass if it is parallel to the first. For the best effect the ray should make an angle of about 35 degrees. But if the second glass is held (as in Diagram No. 2) so as to throw the reflected light upwards, it is found that the reflection is very poor. In this way the presence of polarisation can be detected.

sky: the reflections are grey and there is little scattering from the weakened and changed daylight that does actually penetrate into the water. The shallow water near the shore looks green because there is much fine sand in suspension to scatter the short waves: and, if the sun shines through to the sand below, there is yellow to be added to the scattered light. If there is seaweed, the deep browns combine with the blue and green to make purple. Sometimes water contains so much suspended mud in a fine state of sub-division, or so much air in the shape of fine bubbles, that even a small mass of water looks green. The glacier-fed water of Lake Tekapo, in New Zealand, is green even in the bucket: and no doubt the phenomenon is not infrequent.

LIGHT-WAVES AND COLOUR CHANGES: WHY THE SEA AND SKY ARE BLUE.

DRAWN BY G. H. DAVIS FROM MATERIAL SUPPLIED BY SIR WILLIAM BRAGG, O.M., F.R.S. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



V.—"LIGHT FROM THE SKY": SIR WILLIAM BRAGG'S EXPERIMENTS AT HIS FIFTH LECTURE.

Sir William Bragg's article on the opposite page, to which the above drawings relate, forms the fifth in the series which he is contributing to our pages, giving the substance of his lectures at the Royal Institution on "The Universe of Light." Although the lectures were primarily intended for boys and girls, they proved, as usual, to possess an equally strong interest for older people in the audience. Accordingly, Sir William has amplified them in a new book—not appealing exclusively to young readers—under the same title, "The Universe of Light." This volume is to be published early in the New Year by Messrs. Bell, who already include, in their Popular Science Series, the author's previous works,

similarly based on his Royal Institution lectures given in former years—namely, "Concerning the Nature of Things," "Old Trades and New Knowledge," and "The World of Sound." All three, we may recall, likewise appeared as a series of illustrated articles in our pages before their publication in book form. The first four articles of the present set—(1) The Nature of Light, (2) Light and the Eye, (3 and 4) Light and Colour, Parts I. and II.—appeared respectively in our issues of November 5, 19, and 26 and December 3. The sixth and last article, the subject of which is Light from the Sun and Stars, will be published in due course in a future number.

The World of the Theatre.

By J. T. GREIN.

KOMISARJEVSKY AS PLAYWRIGHT.—"FEAR": A RUSSIAN PLAY OR FARCE?

MR. KOMISARJEVSKY, now the resident and permanent producer of the new Independent Theatre Club, has revealed himself in a new character, namely, that of an adapter, and one who with one fell sweep has thrown all theatrical conventions overboard. In this respect he has gone one further than Mr. Eugene O'Neill, the author of "Strange Interlude," who let all his characters alternate their actual utterances with *solito voce* reflections which sensed their real feelings—a practice which is full of theoretical subtlety, but which grew irksome and wearying on the stage. Mr. Komisarjevsky, on the other hand, says: "I have no concern with the intimate feelings of the collateral characters; I am only interested in Fräulein Elsa, and her I will undrape both physically and into the innermost niches of her neurotic soul." Result: an endless coil of soliloquies which is laboriously reefed before our eyes in the lamentable tale of how Fräulein Elsa, a typical shy, modest, coy, pre-war Austrian virgin, sold her honour to a libertine in order to save her father from prosecution and ignominy. Her would-be seducer suggested a similar bargain to the theme of "Monna Vanna," by Maeterlinck, that beautiful prose-poem which was banned by the English censor because the tyrant who had invested Monna's native city demanded her presence in his tent—*nue sous son manteau*. That was too much for our moral custodian of the century's early years. We had to fight and to petition for seven years, until one fine day the license was granted at practically the same moment as Ibsen's "Ghosts" was released from the Chamberlain's embargo.

However, that is another story. But the analogy remains that both plays—and therefore Schnitzler's novel from which the drama was derived by Mr. Komisarjevsky—rested on the same basis, with a difference. The difference being that Monna's sacrifice was nobly framed in poetic form, whereas Schnitzler's postulate—who was a doctor by profession—was a psycho-physical analysis vitalised in plain language of the day—therefore a raw, if deeply interesting, description of how a base seduction operated on the mind of a well-bred, normal girl. I need not go into further details—how, under the influence of veronal, the girl deluded her pursuer, how she bewildered her fellow-guests in the hotel by her appearance in a mere wrap barely concealing her nakedness, how she took a further dose of the drug, and in fantastic mortal travail drifted into unconsciousness, hallucination, death. I only allude to it in order to indicate the length of the drama, practically all developed in soliloquy. For Elsa occupies the stage nearly all the time. She talks all the time. She meanders all the time. She hardly listens to what the other characters say, or, when she listens and ponders for an answer, there is such a hiatus that all reality drowns in the improbability of the situation. We would now and then penetrate into the thoughts of Paul, the doctor whom she professes to love; of the seducer who, in scant words, proposes the ignominious bargain. Those who have read the novel are initiated in all that. But the adapter draws a bar. He

but which on the stage drifts into monotony, now and again leavened with moments of tense drama.

With full appreciation of Mr. Komisarjevsky's great skill, one cannot but record the general impression that as an



KOMISARJEVSKY'S ADAPTATION OF ARTHUR SCHNITZLER'S "FRÄULEIN ELSA," STAGED BY THE INDEPENDENT THEATRE CLUB AT THE KINGSWAY THEATRE: PEGGY ASHCROFT—IN THE NAME-PART—APPEARING BEFORE WHAT IS APPARENTLY A HUGE COPY OF THE BOOK, AS A PRELUDE TO EACH ACT.

In "Fräulein Elsa," Peggy Ashcroft gives a poignant performance as the young girl who has to violate her modesty to save her father. The shock to her nerves is so great that she passes from horror and despair to hysteria. The play is practically a one-part tragedy, presented almost as a monologue. Its run at the Kingsway finishes to-day, December 10.

experimental innovation the method is not satisfactory. It is interesting, but it fails to move; whereas the novel, so well balanced and so universally introspective, made great appeal to the reader's emotion. Where Mr. Komisarjevsky the adapter has not wholly succeeded, Mr. Komisarjevsky the producer has done wonders to frame the story in fine scenic pictures on a small revolving stage. There is atmosphere in every one of the vistas that accompany Fräulein Elsa on her woeful journey. There is atmosphere, too, in Miss Peggy Ashcroft's narrative. The part requires the grip and power of a genius—to say nothing of a gigantic memory. Miss Ashcroft is sweet and affecting

in her characterisation of maidenly reserve and shyness; she is almost eerie in her mental drifts towards Nirvana. But her voice is not fully modulated to cope with all the chords that are struck on the mental clavier of Fräulein Elsa. There were many moments when her vocal power did not travel beyond a certain level. Yet in her death-scene, when words and spasms were harmonised in *piano* notes, she fairly pictured the struggle of a passing soul. Then her performance was almost ethereal in its gentle subtlety. On the whole, the production was well worth the energies of the Independent Theatre Club, which is, after all, an experimental theatre barred to the pleasure-seeking *hoi polloi*.

No one would dare to accuse the highly respected and learned council of the Stage Society of hoaxing their members, and yet, as I became more and more bewildered and befogged by this weird product of Soviet drama, I could not get away from the besetting thought that this play called "Fear" is what the French call so charmingly a

fumisterie. Nor would this be the first time that the Russian drama has been instrumental in setting the public by the ears. Years ago the great Heyermans, "fed up" with the worship then prevailing in Holland of the Russian pundits, from Tolstoy to Dostoevsky (Czekov was not yet *à la mode* then), proved that the Russian "method" was not a spontaneous thing, but a technical equipment. At a certain theatre of Amsterdam there appeared a one-act Russian play entitled "Ahasverus," by one Ivan Jelakovich. It was an episode of the pogrom days. It created an immense sensation. The Press was full of praise. Then, suddenly, whilst the paeans were still whirling through the air, came the bolt from the blue. Heyermans announced that none but himself was the renowned Jelakovich, and he proceeded to flay the critics—against whom he bore a grudge for "many bad reviews received"—without mercy, and for the jollification of the Dutch public. Incidentally, "Ahasverus" became a milestone in his career, because, although imitation, it was a real little dramatic jewel.

Now, I do not expect that the same upheaval will occur here, for at present there is no particular "vogue" worth attacking. But as I recall "Fear," I think it quite probable that the readers of the Stage Society have been "Koeppenicked." It is the sort of stuff that sounds serious when you read it, but becomes grotesque as soon as the spotlight of plastic representation falls upon it, for it has the drab veneer of life as it is led under the Soviet. The professor appointed to observe rabbits for physiological purposes, and so carried away by the poor animals' fear (I suppose of vivisection) that he risks his job by becoming a lecturer on the subject (and well may he in Russia); these loutish revolutionaries; these wives changing hands at sweet will or he-mannish command; these precocious children and lonesome old women meandering in and out—all of them shouting, wailing, protesting, accusing, defending—maybe they are genuine products of



"POTASH AND PERLMUTTER" REVIVED, AT THE GAIETY: AUGUSTUS YORKE (LEFT) AS ABE POTASH AND ROBERT LEONARD AS PERLMUTTER.

Messrs. Yorke and Leonard, it may be recalled, played the title-roles when the piece was produced in London in 1914. It then ran for close on seven hundred performances, at the Queen's Theatre.

the Five-Year Plan and other Soviet bounties; but on me they make the impression of being spurious. There is always a public for the abracadabra that sounds well and means little under the cold eyes of introspection. And when such stuff is ladled out with the vibrating sincerity of Mr. Alfred Wild and Miss May Agate, the dross for a little while looks like gold; but that is merely affectation. A play like "Fear," in which the characters are served up in *hâchis*, never constant for five minutes; of which half the dialogue is so wrapped in haze that it baffles common understanding; which disrupts attention by letting the characters flutter and chase about like fowls in a hen-run—such a work may—I say *may*, for I don't believe in Mr. Alexander Afnogenov—have come from the pen of a tyro. But I should tremble to think of the sanity of the modern Russian who would accept such an effusion otherwise than we accept the Crazy Month at the Palladium—as a huge joke.

"Fear" was fairly well acted and well produced, although Mr. Claud Gurney, the C.O., did nothing to moderate or modulate the higgledy-piggledy of the "in and out" of the characters. It was far more confused than "Grand Hotel"—sometimes a character rushed off chewing a sentence or biting off a word. It was all as strange as a maze or a puzzle. But one piece of acting was superb. It was the little girl of Miss Evelyn Neilson, who by her step-parents was driven from pillar to post, yet in all that turmoil preserved her heart of a child.



"OTHELLO" PRODUCED AT CAMBRIDGE BY THE A.D.C.; WITH AN ALL-MEN CAST: THE FINAL SCENE; WITH DESDEMONA LYING DEAD, WITH EMILIA CROUCHING AT HER SIDE, AND OTHELLO STANDING ON THE RIGHT.

The part of Othello was taken by J. N. K. Judson. D. W. Alexander played Desdemona, and P. Hazell Emilia; while the part of Iago was taken by H. C. M'Comas.

is bent on the analysis of—in Jean Jullien's words—one soul beheld from the angle of a temperament. And the result is a lop-sided drama, an interminable soliloquy interspersed with almost superfluous interludes, scenic and colloquial—a soliloquy which, standing alone, at the hands of an interpreter of genius, would form a platform epic,

THE ADAM OF ALL "MOVIES": THE FIRST CELLULOID KINEMA FILM.



THE recent Exhibition of Kinematography, at the Royal Photographic Society's Galleries, was made especially notable by the Historical Section including the Will Day Collection, lent by Mr. Will Day, F.R.S.A., F.R.P.S. We give here prints from the exhibit "Original Negative Kinematograph Film." The official description of this includes the following: "This film is actually the first to be taken in the world upon an endless band of celluloid film, and forms the line of demarcation from all that preceded it in the form of moving pictures of every description and commercial kinematography. The scene was taken in May 1889 by William Friese-Greene, who was undoubtedly the first and original inventor of kinematography as we know it to-day, and his patent, No. 10301, originally filed June 21, 1889, has been upheld the world over as the prior patent of the world for kinematography. It will be noticed that this film was pulled down by sharpened needles inset into the wooden sprockets, but later Greene reverted to his original paper idea of perforating the margin." Our reproductions are of four phases—one on the left; one in the centre; and two on the right.

CYPRUS 4000 YEARS AGO: EARLY BRONZE AGE SCRIPT;

CONTEMPORARY PHOTOGRAPHS AND ARTICLES BY P. DIKAKIS, DIRECTOR OF



FIG. 1. A GIFT TO THE DEAD PLACED IN A GRAVE FOR USE BY THE OCCUPANT IN THE NETHER WORLD: A POTTERY MODEL OF A DAGGER AND SHEATH, FOUND AT VOUNOUS, NEAR BELLAPAI.



FIG. 2. THE MOTHER GODDESS HOLDING THE CHILD: A CONVENTIONAL REPRESENTATION "IN A VERY MAJESTIC STYLE" ON A RITUAL VASE DISCOVERED DURING THE VOUNOUS EXCAVATIONS. (HEIGHT, 20 IN.)



FIG. 4. THE SACRED BULL ASSOCIATED WITH THE SNAKE-GOD IN BRONZE AGE CYPRUS: A "RED POLISHED WARE" BOWL WITH TWO PAIRS OF BULL-HEADS AND SUSPENDED SNAKES. (DIAMETER, 10 IN.)



FIG. 5. DECORATED WITH THREE SACRED SYMBOLS OF THE EARLY BRONZE AGE CULT IN CYPRUS: A BOWL, FORMED LIKE AN INVERTED CONE, WITH TWO DOVES AND A BULL-HEAD ON THE RIM AND SNAKES IN RELIEF ON THE BODY.



FIG. 3. POTTERY MODELS OF BULL-HORNS FROM A TOMB: PROBABLE EVIDENCE THAT THE DEAD WERE PRIEST-DANCERS WHO HAD WORN BULL-HORNS IN RITUAL PERFORMANCES. (LENGTH, 11 IN.)

of Cyprus with the Aegean or Anatolia. The association of the Divine Bull with the Snake-God in Cyprus is proved by this year's finds, which complete last year's. Among these finds the most important is a large bowl (Fig. 4), 19 in. in diameter, of the 'red polished ware,' on whose rim are represented in high relief two pairs of bulls' heads, from whose throats hang snakes. The association of the Divine Bull with the Snake-God now makes clear the curious form of the figures dancing in the 'sacred enclosure.' Indeed, these figures seem to wear horns on their heads, a fact proving 'that the persons performing ritual dances at the ceremonies wore bull-masks, representing the Divine Bull. In the same tomb in which this bowl was found there also came to light a pair of bulls' horns (Fig. 3) made of pottery, and having small holes at their base. Moreover, lying on one of these horns was found a skull. Are these pottery horns copies of true bulls' horns used in life by dancers performing ritual dances? And are the men buried in this tomb priest-dancers, like those represented in relief on the wall inside the 'sacred enclosure'? Have they also received as presents for their life in the nether world immortal horns made of pottery, just as a dagger with its sheath (Fig. 1), both in pottery, was presented to the occupant of another grave? This is most probable. The same tomb presents something else of interest, which strengthens these suppositions. When I removed the vases deposited in the

(Continued in Box 4.)



FIG. 6. THE BASIC "DOCUMENT" OF AN EARLY BRONZE AGE RELIGION IN CYPRUS, TO WHICH THE NEW DISCOVERIES ARE AKIN: A PLASTIC REPRESENTATION, IN POTTERY, OF A SNAKE-WORSHIP CEREMONY, FOUND AT VOUNOUS LAST YEAR.

enclosed in pens, on each side of the gateway. At the entrance, inside, two human figures are standing, one on each side, and outside the wall, near the entrance, another figure is apparently trying to climb over. The interpretation of the ceremony and of the deities worshipped has been further elucidated by this year's work. First, the ceremony is in honour of the Snake-God; but two other deities attend it—(1) the woman holding the baby, who is the Mother-Goddess, the Earth; and (2) the Divine Bull, who, as in Crete and Egypt, represents the power of Heaven. These two forms, along with the first, the basis of the Cretan and Anatolian prehistoric religions, and now the excavations at Vounous have revealed the fact that this cult existed much earlier than the period of the relations

(Continued in Box 3.)

SNAKE WORSHIP, AND A SCENE OF ARCHAIC PLOUGHING.

THE EXCAVATIONS AT VOUNOUS AND CREATOR OF THE CYPRUS MUSEUM.



FIG. 7. PROBABLY THE EARLIEST KNOWN REPRESENTATION OF A PLOUGH: A MINIATURE POTTERY GROUP PORTRAYING A PLOUGHING SCENE IN CYPRUS IN THE EARLY BRONZE AGE (3000-2100 B.C.). (LENGTH, 1 7/8 IN.)



FIG. 8. WHILE THE MEN PLOUGH, WOMEN NURSE THE BABY AND A DONKEY BRINGS FOOD OR SEED: ANOTHER VIEW (FROM ABOVE) OF THE PLOUGHING GROUP IN FIG. 7, SHOWING A FARMER'S FAMILY IN THE FIELDS.

left side of the tomb, I noticed the complete skeleton of a bull which had been sacrificed in the tomb, and lying among the bones was a small conical bowl (Fig. 5), decorated with two doves (sacred birds) and one horned head, probably of a bull. Now, this sacrificed bull in the tomb may have been killed in memory of the ritual sacrifices made during sacred ceremonies, and may represent the Divine Bull associated with the Snake-God. We have therefore in this tomb an embodied illustration of the ceremony in the 'sacred enclosure.' The Mother-Goddess figuring in the 'sacred enclosure' is represented alone on other vases. Thus on a composite vase used for offerings she appears in a very majestic style, holding a baby (Fig. 2). She is the mother not only of the Great God, but also of men and animals. Among animals, the dove, the stag, and others are consecrated to her, and the number of vases decorated with doves and stags or other animals is great. These facts prove the existence of the cult of the Mother-Goddess, and of the Snake-God, associated with the Divine Bull. We have, moreover, definite proof of the date at which this cult originated in Cyprus, that is, from the Early Bronze Age (3000-2100 B.C.), and of its ritual form. We know that the Early Bronze Age Cypriotes had open-air temples, that these temples were surrounded by an enclosing wall, that there was a 'Holy of Holies' reserved for ritual dances by disguised persons, and that sacrifices, probably of bulls, formed part of the ceremony. We, moreover, have a probable proof that these ceremonies were mysterious, to judge from the figure trying to climb the wall of the enclosure, curious to see what was happening on the inside. No one doubts the similarity of this cult, even in details, with that of Crete and Anatolia. Was there a relation between them, or did they arise spontaneously in all these three countries? The excavations at Vounous have also yielded some very interesting finds giving an insight into Early Bronze Age country life and agriculture. For example, the discovery of a miniature representation in pottery of a 'ploughing scene' is important (Figs. 7 and 8). This is composed of a table-shaped object standing on five legs and representing a field. On the table two pairs of oxen, each followed by a man, are seen ploughing. To left of the oxen are two

(Continued in Box 3.)



FIG. 9. MUCH THE SAME IN 1932 AS IT WAS 4000 YEARS AGO: A PRESENT-DAY PLOUGHING SCENE IN CYPRUS, FOR COMPARISON WITH THE BRONZE AGE GROUP IN FIGS. 7 AND 8.

figures, each holding one end of a cradle containing a baby. Behind them stands an animal, on whose back are traces of a saddle-bag, followed by another smaller figure. The interpretation of this scene is quite evident: the whole family of a farmer is out in the field, and, while the men plough, the women swing the baby to sleep, and their donkey (if such be the animal represented), followed by a boy, carries their food, or seed to be sown in the field being ploughed. This scene is very natural, and recalls present-day farming life in Cyprus (Fig. 9). But the great interest of this object is that it reveals the type of plough used during the Early Bronze Age. This was very simple, and recalls the plough as described by Hesiod, as well as that used nowadays in Cyprus. It is composed of a yoke, a beam, a handle, and a share, which in our scene seems to be half-buried in the soil. This plough must have been made of wood, but we do not know what the share was made of. I think either of hard wood or of bronze, when bronze came into general use. This is, as far as I know, the first representation of a plough belonging to such a remote period hitherto found. Finally, a discovery of great importance is illustrated in Fig. 10, showing the handle of a jug of red polished pottery, with an incised inscription in Early Bronze Age Cypriot characters. These are linear, and have no relation whatever to the Cyprio-Minoan script of the Late Bronze Age, imported into Cyprus from the Greek mainland. The comparison of this script with other examples of the same or later periods shows that it has some affinity with the linear degenerations of hieroglyphic script discovered on documents in the Proto-dynastic tombs of Abydos. But several of the signs are peculiar to Cyprus—a fact which perhaps proves that out of the borrowed script was developed in Cyprus a new script. The discovery of this script is most interesting, for hitherto very little has been known of the existence of a Cypriot script in the Early Bronze Age.

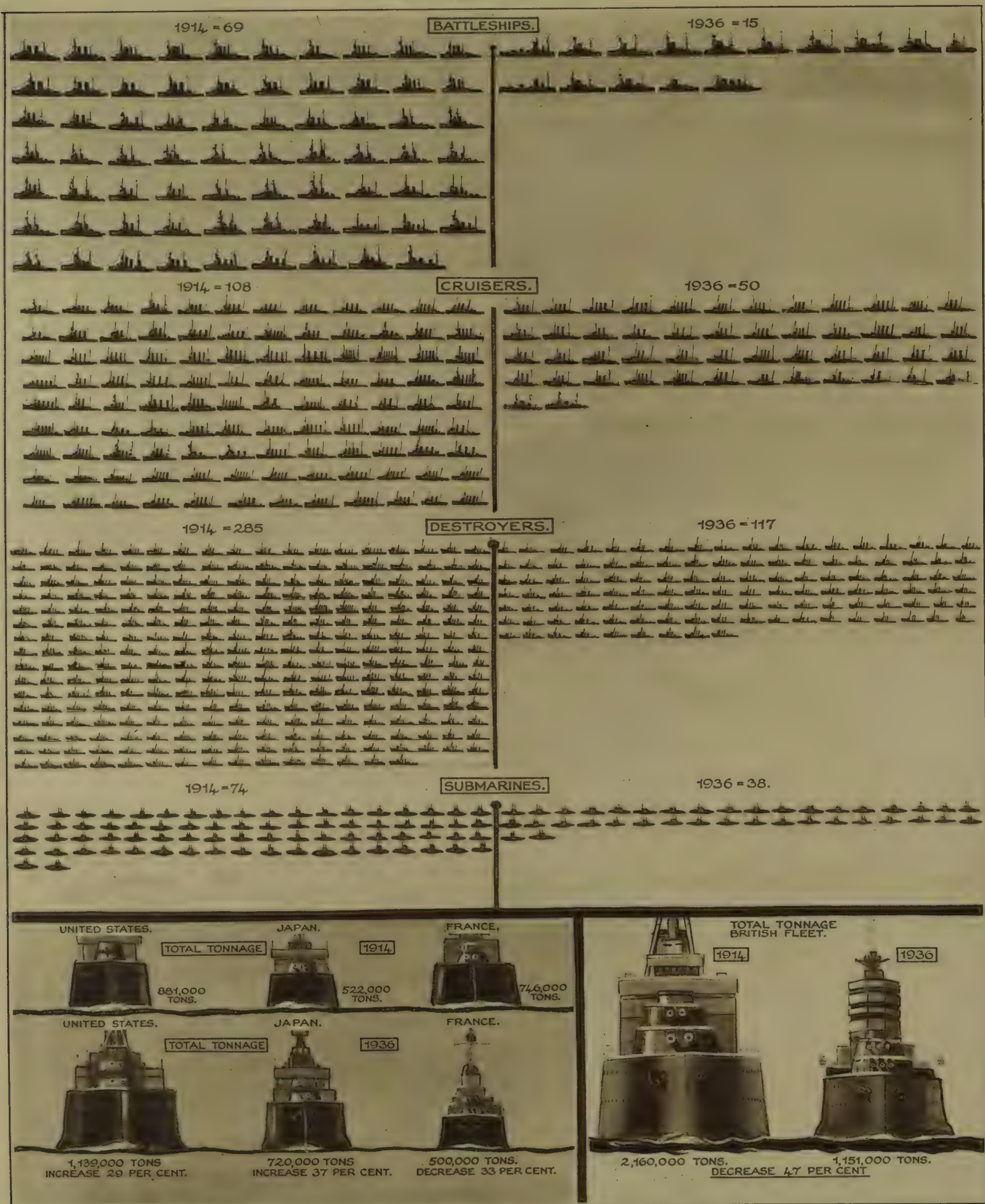
(Another discovery in Cyprus, at Ajia Irini, was described and illustrated in our issue of September 24. It was an archaic temenos containing some 2000 sculptures. The site was excavated by the Swedish Archaeological Expedition.—Ed.)



FIG. 10. AN IMPORTANT DISCOVERY REVEALING THE EXISTENCE OF A CYPRIOTE SCRIPT IN THE EARLY BRONZE AGE: A RED POLISHED HANDLE OF A JUG, INCISED IN LINEAR CHARACTERS, SHOWING SOME AFFINITY WITH HIEROGLYPHIC SCRIPT FOUND IN TOMBS AT ABYDOS, BUT CONTAINING SIGNS PECULIAR TO CYPRUS.

OUR "MAGNIFICENT LEAD" IN DISARMAMENT: FLEETS OF 1914 AND 1936.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS.



BRITISH NAVAL REDUCTIONS, AND FOREIGN INCREASES, SHOWN PICTORIALLY: ILLUSTRATIONS OF THE FIRST LORD'S SPEECH.

In the House of Commons recently, Sir Bolton Eyres-Monsell, First Lord of the Admiralty, declared that, so far from hindering disarmament, "this country had given a most magnificent lead to the world." Our illustration, based on his figures, shows the huge drop in numbers of the main craft that will form the Fleet of the British Commonwealth of Nations in 1936, compared with that of 1914. The lower drawings represent approximately the difference in total tonnage at these two dates, showing that in 1936 our strength will have decreased by 47 per cent. We also show how, during this period, the tonnage of the United States Navy will have increased by 29 per cent. and that of Japan by 37 per cent. Though it is stated that the French Fleet will have decreased considerably between 1914 and 1936, it must be remembered that the 1914 tonnage included very many ships of practically no fighting value,

and that the 1936 figures are probably lower than what they actually will be. An alarming fact that emerges from the illustration is the decrease in British cruiser strength from 108 to 50. The cruiser is not only a commerce-protector in war, but a "policeman" in peace. In an Empire so widely scattered as ours, these ships have a vast area to patrol. The First Lord stated that we had 36 cruisers in commission, of which 29 were at present abroad, and that the Admiralty were finding the greatest difficulty in answering continual demands for these ships. In the last eighteen months, there had been eighteen very urgent calls for cruisers to be sent to various parts of the world, all cases of dire necessity. Taking twenty years as the age limit of a cruiser, we have 9 cruisers which are over age to-day, and by 1936, when the next conference on naval strength falls due, we shall have no fewer than 18 out-of-date cruisers.

WORLD PEACE AND THE "WHEEL OF TIME": THE PANCHAN LAMA LEADS PRAYER IN PEKING.



AT NATIONAL PRAYERS FOR PEACE HELD IN PEKING BY THE PANCHAN LAMA: ONE OF THE BUDDHIST PRIESTS POURING HOLY WATER ON TO THE HANDS OF THE FAITHFUL.



DURING THE SIX DAYS OF PRAYER FOR UNIVERSAL PEACE CONDUCTED AT PEKING BY THE PANCHAN LAMA (PRESIDING AT A HIGH SEAT IN CENTRE BACKGROUND): THE SCENE OUTSIDE THE TAI-HO-TIEN, OR THRONE HALL, IN THE FORBIDDEN CITY.

HIS SERENE HOLINESS the Panchan Lama, who stands second only to the Dalai Lama in the Tibetan Buddhist hierarchy, recently held in Peking a great meeting of prayer for universal peace. The ceremony began on October 21 and lasted for six days, during which it was attended by many thousands of people, among them well-known Chinese political leaders, such as Tuan Chi-jui, Wu Pei-fu, and Sun Chuan-fang, who all received from the Panchan Lama his personal blessing. Holy water was poured by priests on kneeling crowds. "Tickets for the assembly," writes a correspondent, "enjoined the holder 'not to spit' and 'to refrain from taking part in the services unless pure in heart.'" The Panchan Lama, though he speaks only Tibetan, is described as a very progressive

[Continued below.]



THE MANDALA OF THE WHEEL OF TIME: A SYMBOLIC CIRCLE, CONTAINING A SYSTEM OF SQUARES SURROUNDED BY THE SIGNS OF THE ZODIAC AND OTHER EMBLEMS, USED IN CONNECTION WITH THE LAMAIST SERVICES TO PROMOTE PEACE, CONDUCTED BY THE PANCHAN LAMA AT THE TAI-HO-TIEN.



THE PANCHAN LAMA, SECOND ONLY TO THE DALAI LAMA, AND TRADITIONALLY DESTINED TO ESTABLISH A BUDDHIST WORLD KINGDOM OF PEACE: (LEFT) A PORTRAIT SHOWING HIS CEREMONIAL CROWN OR MITRE; (RIGHT) A NEARER VIEW AS HE APPEARS IN THE TOP RIGHT-HAND ILLUSTRATION, SEATED IN THE TAI-HO-TIEN AT PEKING AND CONDUCTING NATIONAL PRAYER FOR PEACE.



Continued.] man, and deeply interested in the question of world peace. As "King of Shambhala," he has a special connection with China, for there is a tradition that, if Buddhism comes to an end, the King of Shambhala will appear and establish a new Buddhist world-kingdom of Peace. A notable feature of the ceremonies was the symbolic circle known as the Mandala of the Wheel of Time. Describing it in "The Peiping Chronicle," Mr. Basil Crump writes: "A Mandala represents . . . the 'micro-cosmic offering of the universe in effigy,' with Mount

Meru as the centre or axis, and thirty-eight component parts. 'The Boundless Circle of Time,' represented by the Mandala symbolises Adi-Budha (Primeval Wisdom). . . . The middle part of the Mandala is a system of squares, around which are the signs of the Zodiac and various other symbols. Outside these are four concentric circles for the four elements—Fire (red), Air (black), Water (green), and Earth (yellow). There is a three-storeyed gate at each of the cardinal points. In each entrance there is a guardian deity."

THE WORLD QUESTION OF THE HOUR.

"THE HISTORY OF THE WAR DEBTS."

By W. T. HART, B.Com., F.R.Econ.S.

THIS generation knows only too well that war is an expensive pastime. The greatest war mankind has ever known was, naturally enough, the most expensive. The fighting Governments drew first on their accumulated War Chests, but these were soon exhausted. Next they raised internal loans by capital issues to their own subjects—Britain's internal National Debt expanded from £700,000,000 to £7,700,000,000, for example—or they issued bonds in neutral markets, like the Anglo-French loan of £100,000,000 raised in New York in 1915. But the borrowing capacities of the Allied nations varied greatly, and the stronger Powers had to act as bankers to the financially weaker, borrowing from their own nationals or abroad, and lending to their Allies. Throughout the war Britain was the chief banker, with France assisting, but both these countries borrowed from the American Government, after the United States came into the war in April 1917, and France had also borrowed from Britain. The lending did not cease with the Armistice. The European nations continued to need

but the various debtors were dealt with very unevenly. Of the amount due from Britain, only 18 per cent. was written off; but the French debt was reduced by 50 per cent., the Italian by 68 per cent., and the Belgian by 46 per cent. Eight of the fifteen debtors bound themselves to repay 80 per cent. or over, and three more between 50 per cent. and 80 per cent. Britain now knew what she had to pay America, but she could not know what reductions were required in the outstanding loans of her Allies to conform with the Balfour Note until the amount of Reparation payments she was to receive from Germany was ascertained. In the Versailles Treaty total Reparations were put at £6,600,000,000, to bear interest at 5 per cent. per annum. We now know to our cost how impracticable this amount was, but it was modest compared with some people's ideas in those "Hang the Kaiser" and "Make Germany pay to the last farthing" days. In 1920, as mentioned before, the Reparation liability was assessed at a total of £13,500,000,000 for principal and interest, which was repayable in forty-two annuities rising from £150,000,000 to £350,000,000. Attempts to make the payments must be reckoned one of the causes of the inflation of the mark and general economic chaos in Germany, which, in their turn, led to the abandonment of the efforts to maintain payments and to the occupation of the Ruhr. After much negotiation, the Dawes Committee was appointed. It produced the Dawes Plan in 1924, which provided for payments on a rising scale of annuities, but did not stipulate a total sum or a number of annuities. Germany made a rapid recovery, and in 1929 the Dawes Plan was succeeded by the Young Plan, which set out a schedule of annuities finally ceasing in 1988, when the last payments are due under the U.S. Debt funding agreements. These annuities averaged £100,000,000 until 1965, and £80,000,000 after 1965.

The Dawes Plan was therefore, from this point of view, only a stop-gap, but it did enable Britain to go ahead with her debt funding negotiations with the ex-Allied nations. Apart from the arrangements with the Dominions, agreements were made with France, Italy, Jugo-Slavia (the last in August 1927), Greece, Rumania (the first in October 1925), and Portugal. Like the American, our concessions varied according to the strength of the debtors, but they were in every case much greater than the sacrifices accepted across the Atlantic. Whereas we bound ourselves to repay 82 per cent. of our funded debt to the U.S.A., we required, in total, only 30.2 per cent. of our debtors, France alone, with 42.6 per cent., paying over 40 per cent.

France, the only other creditor country, has made less headway in providing for the liquidation of the obligations due to her. Like Britain, she has a big Russian debt to write off; of nine other debtors, five signed agreements in 1930, all receiving substantial concessions, and the other four, of which Italy is one, have not yet come to terms. Payments under the various debt agreements, including those between the ex-Allied countries and under the Young

enjoyed receipts and made payments, but, whereas Britain had paid £134,000,000 more than her receipts, all the other Powers had a surplus of receipts, that of France (£163,000,000) being the largest. Broadly speaking, therefore, a stream of payments from Germany was ultimately finding its way to America and France, with a certain amount of absorption along the channels through which it flowed.

But the streams flowing out from Germany and Europe were themselves fed by stronger inflows which had their sources in American private loans much exceeding the total payments made to the United States. When the world crisis developed, American investors lost confidence in Europe, and these loans ceased abruptly. The debtor nations were unable to make good the payments out of their own resources, and the strain of their efforts to maintain payments intensified the lack of confidence. In June 1931 it was recognised that for Germany, at any rate,



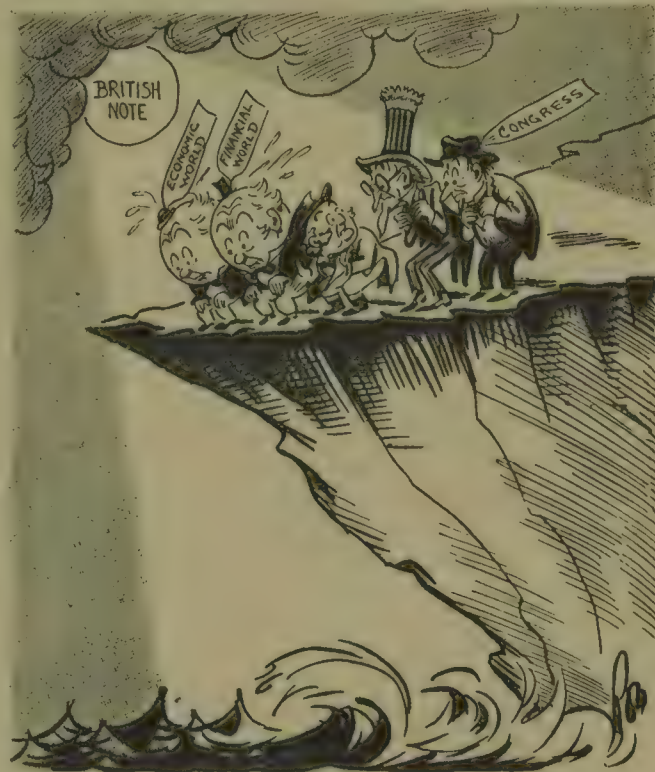
HARMONY IN EUROPE—BY THOMAS, OF THE DETROIT "NEWS."
Reproduced by Courtesy of the Detroit "News."

further loans for demobilisation, reconstruction, and relief purposes, and also to meet interest on previous indebtedness. Moreover, the number of nations concerned increased, for the new States carved out in Central Europe needed finance.

It is these inter-Governmental loans, made during the war and just after, that are known as the "War Debts." They are debts between Governments; not like other Government debts, between a Government and citizens either of its own country or of some other. The term has not been used for the obligations put upon Germany to make reparation for the losses of her victors, mainly because the U.S.A. insisted that they should be kept separate; but Reparations were, in fact, in the same category, as they were also debts due between Governments. In 1920 the fantastic figure of £13,500,000,000 was being demanded from Germany for Reparations. The amounts of the debts which had been created between the Allies were as follows, converting the various currencies into sterling at par: the United States was owed some £2,000,000,000; Great Britain was a creditor for £1,450,000,000, but had borrowed £800,000,000 in the United States; France was a debtor on balance, having lent £500,000,000 and borrowed close on £1,000,000,000; the other States were all debtors.

So much for the creation of the War Debts. No definite move was made towards their liquidation until 1922. As early as February 1920, Britain had declared her policy of a "clean slate," but, as the British declaration received a distinctly frigid reception in the U.S.A., nothing came of our proposals. Rather over two years later, in the August of 1922, the historic Balfour Note was published. By this Britain announced that we would surrender all claims on our debtors in excess of the amount we were required to pay to the U.S.A., at that time undetermined—a principle which, when finally worked out, cost us £783,000,000.

The next step was the British-American Debt Funding Agreement which was accepted on Feb. 1, 1923, and ratified on June 19 of that year. It was followed by fourteen others between America and her other debtors. These fifteen agreements all provided for the repayment of principal and accrued interest by a series of annuities over a period of sixty-two years. Interest raised the total obligations of the fifteen debtors to £4,450,000,000, compared with original loans made by America of rather under £2,000,000,000. Varying proportions of this total indebtedness, based on the debtors' "capacities to pay," were cancelled. The aggregate concession was the substantial one of 40 per cent.,



FLOOD-LIT: "WOULDN'T IT BE BETTER TO TALK OVER IT THAN WALK OVER IT?"—BY POY, OF THE LONDON "EVENING NEWS."

Reproduced by Courtesy of the "Evening News."

further payments were for the time being impossible, and a cessation of Reparation payments would disturb the whole equilibrium of the Debt agreements. On the initiative of the President of the United States the "Hoover Moratorium" was accepted, and all payments over the twelve months beginning July 1, 1931, were postponed.

The "Hoover Year" provided a breathing space, which was made good use of, though only at the eleventh hour. The Powers interested in German Reparations met at Lausanne on June 16, 1932. They agreed at once that the moratorium should be continued so long as the Conference was sitting, thus saving Germany the necessity of a formal default in respect of the annuities due at the beginning of July. On July 9 a new agreement was made between Germany and her creditors which reduced the obligations to a total of £150,000,000, to take the form of a bond issue through the Bank of International Settlements, but not to

be made for three years. When the Lausanne agreements are implemented, then, instead of her liabilities to other Governments, Germany will owe private investors £150,000,000, bearing 5 per cent. interest and subject to 1 per cent. Sinking Fund. Thus Reparations—or German War Debts—will have finally passed away.

The Gentlemen's Agreement, however, made the coming into force of the Lausanne pact conditional on the creditors obtaining a "satisfactory settlement" with their own creditors. This meant, of course, principally with America, but it was tacitly agreed that the subject of the American debts was not to be broached until after the Presidential Election. When that was held on Nov. 8, the British and French Governments lost no time in asking the American to follow a similar procedure to that adopted at Lausanne—to consider as soon as possible a final liquidation of the Debts, since conditions have so vitally changed since the early nineteen-twenties that the original Funding

Agreements are no longer practicable; and, secondly, to extend the moratorium pending such a consideration, thus obviating the difficulties which would follow from making the payments due on Dec. 15. The reply to these proposals, and subsequent developments, is common knowledge.



MAN ON TOP: "I CAN'T SEE WHY THEY WANT ME TO GET OFF WHEN WE'RE NEARLY THERE."—BY STRUBE, OF THE "DAILY EXPRESS."

Reproduced by Courtesy of the "Daily Express."

Reparations plan, proceeded satisfactorily until 1931. By July of last year Germany had paid over to her European creditors a total sum of £625,000,000. The U.S.A. had received £451,000,000, or roughly one quarter of her original advances. The other nations, of course, had both

WARREN HASTINGS—MAKER OF AN EMPIRE: THE BI-CENTENARY OF HIS BIRTH.



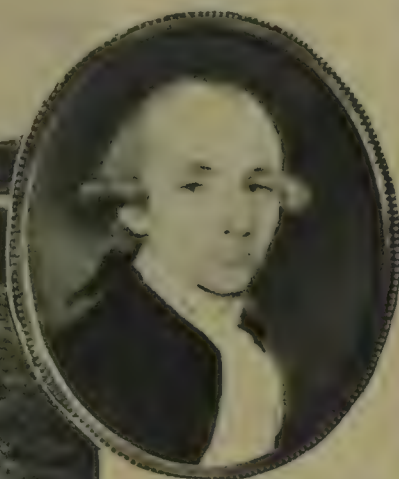
THE ACHIEVEMENT OF A LIFE-LONG AMBITION: DAYLESFORD HOUSE, IN THE COTSWOLDS, WHICH HASTINGS BUILT AFTER HIS RETIREMENT ON THE SITE OF THE MANOR HOUSE THAT HAD BELONGED TO HIS ANCESTORS.



BY THE SIDE OF THE CHURCH WHICH HE REBUILT: WARREN HASTINGS'S TOMB AT DAYLESFORD, WHERE HE DIED IN 1818 AFTER THIRTY YEARS' RETIREMENT.



VIEW, FROM NEAR DAYLESFORD, OF HASTINGS'S BIRTHPLACE: THE VALLEY THROUGH WHICH FLOWS KINGHAM BROOK, WITH CHURCHILL AND ITS CHURCH VISIBLE ON THE FAR RIDGE TOWARDS THE RIGHT.



A MINIATURE OF WARREN HASTINGS PAINTED BY BARON IMHOF, PROBABLY AT THE TIME OF HASTINGS'S SECOND JOURNEY TO INDIA.



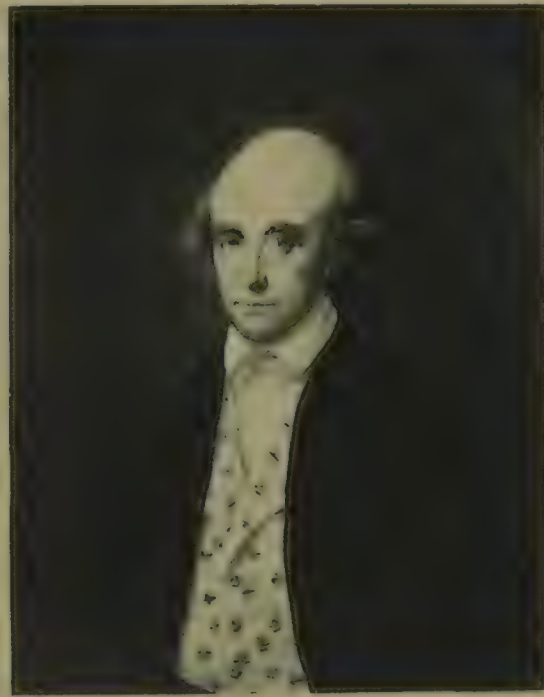
A BEAUTIFUL PICTURE AND, WITHOUT DOUBT, A FINE LIKENESS OF HASTINGS: A PORTRAIT BY HOPPNER.



HASTINGS'S BIRTHPLACE AT CHURCHILL, IN OXFORDSHIRE, OF WHICH HIS FATHER WAS INCUMBENT: A HOME WHICH WAS SOON BROKEN UP BY HIS MOTHER'S DEATH AND HIS FATHER'S DEPARTURE FOR THE WEST INDIES.



THE PORTRAIT OF HASTINGS BY RAEURN, WHICH HAS NOT HITHERTO BEEN LISTED AMONG THE KNOWN ORIGINAL PORTRAITS: A PICTURE EXHIBITED FOR THE BI-CENTENARY.

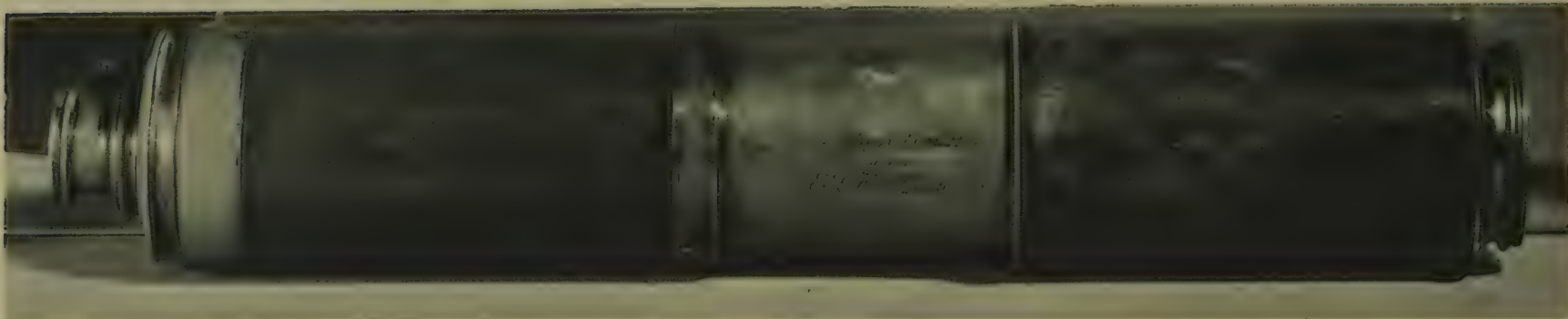


AFFORDING AN INTERESTING CONTRAST WITH THE RAEURN SHOWN IN THE ADJOINING REPRODUCTION: A ZOFFANY PORTRAIT OF THE PROCONSUL, WHOSE WORK FOUNDED BRITISH INDIA.

The bi-centenary of the birth of Warren Hastings, "the maker of an Empire," fell on December 6, and was celebrated in London by a meeting arranged by the Royal Empire Society and by exhibitions of portraits, manuscripts and personal relics at Westminster School and at the British Museum—the latter co-operating with the India Office to give a joint display lasting for a month. Hastings's career in India, where he did more than any man in acquiring an Empire for the British Crown, will probably remain a subject of controversy among historians; but there can be no doubt that posterity has endorsed his own statement, written

in a letter in 1803: "I flatter myself that my reputation rather gains than loses by time, and that the day is not distant when it will be generally acknowledged." The famous impeachment and seven-year trial, which ended in Hastings's acquittal by the House of Lords in 1795, was prompted more by ignorance and political malice than by a just consideration of his actions in the East. When it was over, Hastings settled down to live the life of a country squire at Daylesford. He was able at last to gratify the project, formed, so the story goes, at the age of seven, of buying back and occupying the site which his ancestors had lost.

THE CAMERA AS RECORDER: NEWS OF THE WEEK IN PICTURES.



NELSON'S TELESCOPE, WHICH HAS BEEN SOLD BY AUCTION FOR £1,522-10S. AND PRESENTED TO THE NATIONAL MARITIME MUSEUM AT GREENWICH—
SHOWING THE INSCRIPTION; WITH THE INITIALS OF EMMA LADY HAMILTON AND HARDY, WHO GAVE IT TO NELSON.

The telescope illustrated here (and also illustrated, with other Nelson relics, in our issue of November 26) was a joint presentation to Nelson from Emma Lady Hamilton and Thomas Masterman Hardy, his Flag-Captain at Trafalgar. Their initials can be seen engraved upon it. It was knocked down at Messrs. Christie's on December 5 for 1450 guineas, to Messrs. Spink and

Son, acting for Mr. P. Malcolm Stewart. Through his generosity, the telescope and other Nelson relics are to go to the National Maritime Museum at Greenwich. That it is a relic of national importance is obvious; and, owing to its later date, it takes precedence over the Nelson telescope at the Royal United Service Institution and over the one preserved at Greenwich.

AN "ANZAC" MEMORIAL IN EGYPT: THE BRONZE GROUP UNVEILED BY MR. HUGHES, WAR PREMIER OF AUSTRALIA, AT PORT SAID.

The memorial to the Australian and New Zealand soldiers who lost their lives in Egypt, Palestine, and Syria during the Great War was unveiled by Mr. Hughes, War Premier of Australia (who was returning from his visit to England), in November. The memorial shows an Australian Light Horseman and a New Zealand Mounted Infantryman. It stands near the end of the de Lesseps breakwater.



THE RECORD-BREAKING MRS. MOLLISON IMMEDIATELY AFTER LANDING IN CAPE TOWN—
APPEARING BEFORE THE CROWD AT THE WINDOW OF THE AERODROME OFFICES.

Several thousands waited to welcome Mrs. Mollison at Cape Town on November 18, at the conclusion of her record-breaking flight from England (illustrated in our issue of November 26). The police were unable to prevent the crowd from bursting the barriers, and it was several minutes before Mrs. Mollison was half-

(Continued opposite.)



MRS. MOLLISON AS SHE ARRIVED AT THE CAPE TOWN AERODROME—
THE CROWD THAT GREETED HER IN THE BACKGROUND.

carried, half-dragged to a waiting motor-car. On reaching the aerodrome offices, she appeared at the window and was greeted with three cheers. Almost immediately after her arrival, she held a wireless telephone conversation with her husband; with the result that she decided not to return by air in two days' time (as had been planned), since the moon would then be beyond the full.



THE FIRST 1932 TEST MATCH BETWEEN ENGLAND AND AUSTRALIA: AN AERIAL VIEW OF THE SYDNEY CRICKET GROUND, ON WHICH THE MATCH WAS PLAYED.

The first Test Match between Australia and England began on the Sydney cricket ground on December 2. The promise already shown by members of the English team, and the fact that Bradman was unable to play, gave rise to general anticipation of an unusually exciting game. This was not disappointed, and enormous crowds assembled to watch the play. In the first innings, Sutcliffe distinguished himself by almost scoring 200. England won.



THE REPORTED MURDER OF CAPTAIN WANDERWELL: THE WELL-KNOWN "GLOBE-TROTTER" (EXTREME LEFT) WITH HIS WIFE, AND THEIR MUCH-TRAVELLED MOTOR-CAR. A British United Press report received on December 6 stated that Captain Wanderwell, the well-known globe-trotter, had been murdered in his yacht in Long Beach Harbour, California. Captain Wanderwell, it may be recalled, organised a motor-car race round the world with his wife in 1922. Mrs. Wanderwell went in one direction, accompanied by a woman cinematograph operator, and Captain Wanderwell went the other. He drove through London to the Continent and Asia, crossing forty-one countries.



THE ICE-BOX ACCORDING TO DUSART: AN ANCESTOR OF THE ELECTRIC REFRIGERATOR.

In these days of electric refrigerators, it is of interest to be reminded of the primitive methods of food-storage that were in vogue in less scientific times: they could scarcely be called methods of food-keeping, despite the provision of an ice-box. Indeed, when one thinks back, it seems almost incredible that the change to the preservative and the hygienic, from the unhygienic as depicted by Dusart, should have come about so comparatively recently: after all, larders as simple

as that shown existed within the memory of many who are yet but middle-aged. For the rest, it should not be necessary to draw the attention of the observant to the out-size in cups. As to the artist, let us recall that Cornelis Dusart, who painted this particular water-colour in 1687, was born in Haarlem on April 24, 1660, and died there on October 1, 1704. He was a pupil of Adriaen van Ostade, and it is on record that he was admitted to the Haarlem Guild in January 1679.

FROM THE WATER-COLOUR BY CORNELIS DUSART; REPRODUCED BY COURTESY OF MESSRS. TOMAS HARRIS, 29, BRUTON STREET, W.1.

In the Greatest of Game Reserves: Ringed Waterbuck Roaming the Kruger National Park, South Africa.

AFTER A PHOTOGRAPH BY PAUL SELBY. (COPYRIGHT STRICTLY RESERVED.)



PART OF A VAST SANCTUARY FOR WILD LIFE EXTENDING FOR THOUSANDS OF SQUARE MILES IN THE EASTERN TRANSVAAL: A TYPICAL SCENE IN THE KRUGER NATIONAL PARK.

The Kruger National Park in the Eastern Transvaal, South Africa, covering some thousands of square miles, is the greatest sanctuary for wild life in the world, and a subject of such varied and tremendous interest that we need offer no apology for illustrating it again. This picture is typical of certain parts of the game country, characterised by large granite boulders and hardy euphorbias. The handsome animals with their quaint marking are ringed waterbuck—next to wildebeeste the most numerous antelope in the sanctuary. Owing largely to the

preponderance of females, the waterbuck is prolific, and this is fortunate, as it falls an easy victim to many natural enemies, particularly the lion. The Kruger National Park, one of South Africa's greatest natural assets, lies in that mysterious and fascinating portion of the country known as the Low Veld, where the rigours of winter are unknown. It stretches for hundreds of miles under the great northern ramparts of the Drakensberg range, which marks the vast terrace of the High Veld. The abrupt demarcation of the Low Veld along this great barrier is a

geological wonder, and, scenically, an arresting and memorable sight. The story of this great reserve has been admirably told by Lieut. Col. J. Stevenson-Hamilton, Warden of the Reserve, in "The Low Veld—its Wild Life and its People" (Cassell). He describes the give-and-take of Nature in the regulation of wild life; the destruction formerly wrought by native tribes and by ruthless hunters; the wonders, many unexplored, of bird life, flora, and vegetation; and the habits of various species—in short, a picture of the wilds before they came under

civilised control. To-day this great sanctuary, under the rigorous protection of the South African Government, is restoring to Nature what she was in danger of losing through the ravages of man, and as an area of travel it has few rivals. South Africa is gradually coming into its own as a new and comparatively unexplored field of change for the overseas traveller, and our readers may be glad to know that information about this Dominion can be readily obtained from the Director, Publicity and Travel Bureau, South Africa House, 73, Strand, London, W.C.2.

DEWAR'S - the best Christmas Box of all!



"It has just arrived - the DEWAR'S!"



PERSONALITIES OF THE WEEK:



DAME ELIZABETH WORDSWORTH.

Principal of Lady Margaret Hall, Oxford, for thirty years from its foundation, and did much for women's education at Oxford. Died November 30; aged ninety-two. Awarded, in 1928, the honorary degree of D.C.L., and created a D.B.E.



THE NEW CHANCELLOR OF THE GERMAN REICH: GENERAL VON SCHLEICHER, WHOM PRESIDENT VON HINDENBURG ENTRUSTED WITH THE FORMATION OF A NEW GOVERNMENT.

General von Schleicher was formally appointed Chancellor of the Reich on December 3, in succession to Herr von Papen. Eight members of the last Cabinet were confirmed in their offices, and three—Herr von Papen, Baron von Gayl, and Dr. Schäffer—were replaced by Ministers of moderate outlook. Since it was mainly the attitude of those three Ministers that had brought about the unpopularity of the von Papen Government, their disappearance indicates a conciliatory policy on the part of the von Schleicher Cabinet. The new Chancellor is only fifty years old.

PEOPLE IN THE PUBLIC EYE.



MAJOR-GENERAL C. J. C. GRANT.

Appointed, on November 30, General Officer Commanding, London District, in succession to the late Major-General A. B. E. Cator. Joined the Coldstream Guards in 1897, after being at Harrow and Sandhurst. Was wounded in the Boer War.



THE CAMBRIDGE TEAM FOR THE UNIVERSITY RUGBY MATCH: (LEFT TO RIGHT, STANDING)—E. B. POPE, C. R. B. BIRDWOOD, J. L. P. REID, G. E. DELAFIELD, G. S. WALLER, W. G. S. JOHNSTON, G. W. PARKER, K. C. FYFE; (SITTING) W. J. LEATHER, J. H. L. PHILLIPS, R. B. JONES, D. M. MARR (CAPTAIN), J. I. REES, W. H. LEATHER, W. T. ANDERSON.

The University Rugby match was played at Twickenham on December 6, and resulted in a win for Oxford by 8 points to 3.



THE OXFORD TEAM FOR THE UNIVERSITY RUGBY MATCH: (LEFT TO RIGHT, STANDING)—H. D. B. LORRAINE, A. E. S. CHARLES, H. M. KELLY, J. B. BOWERS, R. E. PRESCOTT, M. F. PEACOCK, K. L. T. JACKSON, H. G. OWEN-SMITH; (SITTING) C. A. L. RICHARDS, V. G. J. JENKINS, E. S. NICHOLSON, N. K. LAMPORT (CAPTAIN), P. C. MINNS, K. W. J. JONES, S. L. WAIDE.



THE NEW BISHOP OF WOOLWICH: THE VENERABLE ARTHUR LLEWELLYN PRESTON.

On November 30 the Venerable Arthur Llewellyn Preston, who has been vicar of Lewisham for eight years, was consecrated as Bishop Suffragan of Woolwich. The consecration ceremony was held in Southwark Cathedral, and was performed by the Archbishop of Canterbury. The ceremony was attended by nine Bishops.



THE VICTORY OF THOSE IN FAVOUR OF SUNDAY CINEMAS: THE BISHOP OF CROYDON'S SUPPORT FOR THE CAMPAIGN.

The referendum of ratepayers on the Sunday opening of cinemas at Croydon was taken on November 29, and resulted in a majority of 10,231 for those in favour, out of a total poll of 59,000. A greater proportion of ratepayers voted than the local municipal elections have attracted for many years.



AWARDED THE SCREEN'S HIGHEST HONOUR FOR 1932: MISS HELEN HAYES.

The Academy of Motion Picture Arts and Sciences, at their annual banquet at Hollywood, awarded their trophy for the best film performance of the year by a woman to Miss Helen Hayes for her work in "The Sin of Madelon Claudet." Mr. Fredric March received the award for the best performance by a man.

SEEKING NEWS OF COLONEL FAWCETT, THE LONG-LOST EXPLORER, IN AN EXPEDITION WHICH OBTAINED FRESH INFORMATION ABOUT HIS LAST JOURNEY



A RACIAL MISCELLANY: (LEFT) AN ITAPIRAPÉ INDIAN, A SOUTH AMERICAN ABORIGINAL; (CENTRE) A NEGRO DESCENDANT OF IMPORTED AFRICAN SLAVES; (RIGHT) A BRAZILIAN DESCENDANT OF THE FIRST PORTUGUESE SETTLERS (HEAD ONLY VISIBLE).



A PECHÉ-BOI (OR RIVER-COW): A SPECIES ABUNDANT IN MANY SOUTH AMERICAN RIVERS, SOMETIMES OVER 8 FT. LONG AND 100 LB. IN WEIGHT, WITH BEAK-LIKE MOUTH CONTAINING ABOUT 112 TEETH, PRIZED BY THE NATIVES FOR NECKLACES.

THE expedition illustrated by these photographs left England for Brazil last June, under the leadership of Mr. Robert Churchward. "The plans," writes Mr. Peter Fleming, a member of the party (in his articles contributed to the "Times"), "included survey work among the tributaries of the River Araguaia, as well as a search for traces of Colonel P. H. Fawcett, who with his son and another young Englishman disappeared in the interior of Mato Grosso in 1925. Unfortunately, the São Paulo revolution combined with the imminence of the rains to curtail our programme. . . . Our immediate objective was the headwaters of the Rio Tapirapé (a tributary of the Araguaia rising in the heart of the unexplored area into which Fawcett's expedition disappeared seven years ago). From its headwaters we hoped to strike south-west towards the district, near the Rio Kulene, where we had reason to believe that Fawcett and his two companions were massacred." After describing the vicissitudes of the journey, Mr. Fleming continues: "We brought back no conclusive proof that Fawcett is dead; but no one who has seen anything of the region in which he disappeared can entertain the possibility."

(Continued above.)



A DOMESTIC SCENE ON THE BANKS OF THE ITAPIRAPÉ RIVER: MEMBERS OF A NOMADIC TRIBE WHOSE "CLOTHING" CONSISTS OF "A SLIVER OF WOOD THROUGH THE LOWER LIP, AND OCCASIONALLY A ROUGH NECKLACE," GROUPED ROUND ONE OF THE FAMILY HAMMOCKS.

(Continued.)

the ear and from the ear to the mouth. . . . Probably (Mr. Fleming concludes) the mystery will never be solved." Another member of Mr. Churchward's expedition this year, Mr. N. de B. Priestley, supplies the following note on the natives of the Tapirapé region: "During our recent expedition in Central Brazil we established contact with a little-known tribe of Indians up the Rio Tapirapé, who call themselves the Itapirapés (Tapirapé meaning 'the path of the tapir'). They appear to be of more or less fixed abode, unlike most of the other tribes, which are vagrant. They are, on the whole, of poor physique, and exist principally on fish, deer-meat, and manioc. They are excellent shots with their bows and five-foot arrows, and I did not once see them miss their mark during my short stay with them. They seem to be innately honest, and, although they will take anything they see lying about to use for a whole day, they always return it. They consider that all property is common property, though they admit an actual owner. Their clothing is simple, consisting of a sliver of wood through the lower lip, and

bility of his survival. We did, however, obtain certain information with regard to his last journey which is certainly new and probably reliable." At this point Mr. Fleming recalls "the only two authoritative Fawcett theories"—those of Commander Dyott and Mr. Petrucci, both of whose



THE WORLD'S LARGEST FRESH-WATER FISH, SOMETIMES OF PIRARUCU, HELD BY MR. ROBERT CHURCHWARD, ANOTHER MEMBER OF THE PARTY.



THE ARRIVAL OF THE EXPEDITION AT THE PREVIOUSLY REACHED BY WHITE MEN (NOTE A TYPICAL SCENE OF THE REGION).

THE LITTLE MAN-EATING FISH, PIRANHA: A SPECIES DREADED BY MAN AND BEAST, AS THEY SWARM IN MYRIADS THE MOMENT THEY SCENT BLOOD, AND THEY HAVE BEEN KNOWN TO PICK THE CARCASS OF A HORSE TO THE BONE IN ONE HOUR.

occasionally a rough necklace! They often daub their bodies with some black vegetable dye. The men, who are monogamous, prize their wives and children highly, and show them off at every opportunity. On the whole, a Mongolian caste of feature persists among them, but one or two of them were more like the North-American Redskins. They sleep in hammocks cleverly woven from the fibre of the

BRAZILIAN JUNGLES: ANOTHER ATTEMPT TO SOLVE THE MYSTERY—TENDING TO THE BELIEF THAT HE AND HIS COMPANIONS PERISHED.

researches have been recorded in former numbers of "The Illustrated London News." Commander Dyott's relief expedition of 1928 followed Fawcett's trail to the Rio Kulene. Dyott was told by Kalapalos Indians that Fawcett crossed the river and disappeared beyond it to the east. Suspicion of having murdered him

(Continued below.)



MR. PRIESTLEY WITH TWO CAT-FISH CAUGHT IN THE ARAGUAIA RIVER: ANOTHER EXAMPLE OF BIG-GAME FRESH-WATER FISHING TO BE HAD IN THE MATTO GROSSO PROVINCE OF BRAZIL.

and his companions was cast, by different witnesses, both on the Suyá and Anasqua tribes. Mr. Petrucci, archaeologist to an expedition from Philadelphia University, got from the Kalapalos a story that made no mention of a massacre, but was otherwise similar. Continuing his own narrative, Mr. Fleming says: "Dyott and Petrucci between them have narrowed down the area. . . . Our information slightly amplified their findings. It came, at second hand, from Murika, the chief of a Kalapalos village on the Kulene. Murika's story agrees with the stories told by his tribesmen in 1928 and 1931. But Murika claims that he promised Fawcett to follow up on his smoke trail with a supply of food; that the smoke was visible, not for five but for eleven days; and that when the ration party set out they found, at Fawcett's last camp, evidence which showed that the little party had been massacred by the Jarumás, a warlike tribe whose warriors scar their faces with slits from the eye to

(Continued below on left.)



A STING-RAY CAUGHT IN AN UNNAMED TRIBUTARY OF THE ITAPIRAPÉ RIVER, AND DISPLAYED ON THE END OF A PADDLE FIXED UPRIGHT IN SHALLOW WATER: AN INTERESTING SPECIMEN OF BRAZILIAN FISH LIFE WHICH PROVIDED SPORT FOR THE EXPEDITION.

FURTHEST POINT ON THE ITAPIRAPÉ RIVER THE "BLAZED" TREE IN THE FOREGROUND; EXPLORATION IN BRAZIL.

buried palm. They are care-free, always laughing, and very idle, and they have few possessions, but the lack of toys does not seem to worry them. They are ruled over by 'Captains'; nearly every other man seems to hold this rank, although there are two, Comairawá and Cauchobonoché by name, who are over all the rest. They seem to have no religion, but of this we are by no means sure. They



A KARAJA INDIAN WEARING A LIP-ORNAMENT, HIS TRIBAL SIGN: A TYPE OF "A TALL, STALWART, AND AMABLE RACE" LIVING LARGELY ON FISH, WHICH THEY SHOOT WITH LONG ARROWS.



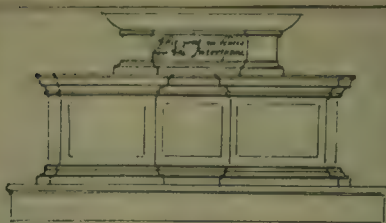
AN ITAPIRAPÉ BELLE AWAKENING FROM A SIESTA IN A HAMMOCK OF PALM FIBRE: A WOMAN OF THE TRIBE CONCERNING WHICH IT IS STATED, "THE MEN, WHO ARE MONOGAMOUS, PRIZE THEIR WIVES AND CHILDREN HIGHLY, AND SHOW THEM OFF AT EVERY OPPORTUNITY."

have an ancient feud with the Caraja Indians of the Araguaia. The Carajas and Tapirapés were at one time one tribe, but there came a break, and the Tapirapés moved further inland. What this break was we failed to discover. On the southern side of their territory they have the Chavantes Indians; actually this part is unexplored, but either Chavantes or Jarumás are supposed to exist there. To the north the country is unknown. The women have a separate language to the men, though the men can understand it. The language in general is derived from the Tupi-Guaraní, spoken almost universally in Paraguay; some words, such as 'ough' water, being the same. They are poor shikaris, as they lose interest far too easily. As nearly all our conversation had to be by signs, information was difficult to come by. The key word of their language is 'ichibants', which means 'good friend, how are you? I am pretty fit, thanks'—in fact, almost anything nice. Owing to shortage of time and the difficulty of understanding them and making ourselves understood, we were unable to find out more."



THE MONUMENT TO ADMIRAL GEORGE CHURCHILL, IN WESTMINSTER ABBEY, WHICH HAS BEEN PROVED TO BE BY GRINLING GIBBONS; THANKS TO AN EXTRA-ILLUSTRATED PENNANT'S "LONDON."

"Peterborough," writing in the "Daily Telegraph" the other day, noted: "A work by Grinling Gibbons in Westminster Abbey has just come to knowledge under remarkable circumstances. Admiral George Churchill's tall monument in the nave south aisle has been there over 200 years, and there were some who, from the style, thought it to be by the carver whom Wren so much employed. But evidence was lacking. Gibbons mostly carved in wood, but is known to have made some designs for tombs in stone. In an elaborately extra-illustrated copy of Pennant's 'London,' which fetched £165 at Hodgson's sale rooms yesterday, were original drawings by Grinling Gibbons, among them that for this Churchill monument. At the back was a letter with his signature, dated June 1, 1710, giving the commission and the price." It may be added that there is a difference of opinion as to Gibbons's nationality: some have it that he was born in Rotterdam of Dutch parents, others that he was born in London of English parents. The former assert that he came to London in 1666, when he was eighteen. He died in London on August 3, 1721.—[Reproductions by Courtesy of the Auctioneers, Messrs. Hodgson, Chancery Lane, and of the Purchaser, Mr. Walter Spencer, 27, New Oxford Street, London.]



THE GRINLING GIBBONS DRAWING FOR THE CHURCHILL MONUMENT: THE GREAT CARVER'S OWN SKETCH FOR THE MEMORIAL—FROM THE EXTRA-ILLUSTRATED "LONDON."

IN THE WORLD OF ART— HISTORIC AND "ACADEMIC."



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: A MINIATURE ALTAR-PIECE—AN IVORY POLYPTYCH DATING FROM THE FIRST HALF OF THE FOURTEENTH CENTURY.

To the latter part of the thirteenth and the early part of the fourteenth century belong the finest examples of Gothic ivory carving in France. Among the most charming productions of the period are the small tabernacles, or portable miniature altar-pieces, made for private devotional use. The polyptych shown here dates from the first half of the fourteenth century. It was acquired in 1858, from the Webb Collection, for £350. While it is possible that some of the colour has been renewed, it gives an excellent idea of the brilliance of the original appearance of these charming little tabernacles. It measures 15½ by 11 inches.—[By Courtesy of the Victoria and Albert Museum. Crown Copyright Reserved.]

Grinling Gibbons

June 1st 1710

I have that the alterations I have made in the Monument for the year of larger Tablet is very well seen in the lower part of the Monument and I have sent you a full set of the lower part of the Monument which you may see it all together and attend what you think proper. I have sent you a full set of the lower part of the Monument which you may see it all together and attend what you think proper. I have sent you a full set of the lower part of the Monument which you may see it all together and attend what you think proper.

*Admiral Churchill's Tomb
in Westminster Abbey*

*I am your obedient
servant
Grinling Gibbons*

GRINLING GIBBONS'S LETTER CONCERNING THE MONUMENT TO ADMIRAL GEORGE CHURCHILL—MENTIONING THE RECEIPT OF £50.

This also is in the extra-illustrated Pennant's "London" sold by auction the other day. It will be noted that it is dated June 1, 1710. On the left is the wording: "Admiral Churchill's Tomb in Westminster Abbey."



BY MR. STANLEY SPENCER, THE NEW A.R.A.: "CHRIST BEARING THE CROSS," ONE OF THE THREE WORKS BY WHICH HE IS REPRESENTED IN THE TATE GALLERY.



THE PAINTING THAT MADE MR. STANLEY SPENCER FAMOUS AND ENCOURAGED CONTROVERSY AMONG THE CONVENTIONALISTS AND THE MODERNS: "THE RESURRECTION"; NOW IN THE TATE GALLERY, FOR WHICH IT WAS BOUGHT BY THE DUVEEN FUND.

Mr. Stanley Spencer, who has never exhibited at Burlington House, has been elected an A.R.A. He won immediate fame in 1927 when his picture "The Resurrection" was shown in the Goupil Gallery. This work was bought by the Duveen Fund for Modern British Art and presented to the Tate Gallery, where the artist is now represented also by a drawing and by a painting, "Christ Bearing the Cross." His "Travellers Arriving with Wounded" is in the Imperial War Museum. First and foremost, Mr. Spencer is a mural painter who favours religious subjects, but he has done a number of portraits and landscapes and he executed a set of mural paintings on War themes for the Oratory of All Souls, Burghclere. He was born at Cookham in 1892, seventh son of the late Mr. William Spencer, a professor of music. He studied at the Slade. He is a prominent member of the New English Art Club. Interviewed, he said that he had a feeling that his pictures would not fit in Burlington House; that they might be discordant.



ELECTED AN A.R.A., ALTHOUGH HE HAS NEVER EXHIBITED IN THE ROYAL ACADEMY: MR. STANLEY SPENCER—WHEN HE WAS PAINTING HIS MOST FAMOUS WORK, "THE RESURRECTION."

THE HAND OF THE BRITISH POTTER HAS NOT LOST ITS CUNNING.

PHOTOGRAPHS BY COURTESY OF MESSRS. P. AND D. COLNAGHI AND CO.

THAT modern British pottery can hold its own with the best is demonstrated in an exhibition (open till Dec. 14), at Messrs. Colnaghi's Gallery, 144-5-6, New Bond Street. Seven artists are represented, namely, Michael Cardew, William B. Dalton, Lord Dunsany, Lily and Wilfrid Norton, Gwendolen Parnell, and Phyllis Simpson. Lord Dunsany,

who exhibits 103 Caricatures in Clay, in a Foreword to the catalogue suggests "the astonishment of the exquisite figures of Miss Parnell and Miss Simpson at finding themselves in such company," and adds: "The pots and the dishes of Mr. Dalton, Mr. Cardew, and Mr. and Mrs. Norton can speak for themselves far better than I could presume to speak for them."



DISTINCTIVE STONEWARE BY W. B. DALTON: (LEFT) A POT IN PALE BUFF AND GREY; (RIGHT) A BOWL WITH KNIFE-CUT DECORATION.



"THE EAGLE," BY WILFRID NORTON: A MASTERLY STUDY OF THE KING OF BIRDS IN AN ATTITUDE OF ALERT WATCHFULNESS AS HE "CLASPS THE CRAG WITH CROOKED HANDS," READY TO SWOOP "LIKE A THUNDERBOLT" ON SIGHTING HIS PREY.



STONEWARE BY LILY AND WILFRID NORTON TYPIFYING THE CHARM OF SIMPLICITY: (LEFT) A POT, BLUE GLAZE; (RIGHT) A BOWL, BLUE GLAZE.



"THE BEAD NECKLACE": ONE OF THE GROUP OF EXQUISITE FIGURES EXHIBITED BY MISS GWENDOLEN PARNELL.



"APOLLONIAN MUSIC": A WONDERFULLY EXPRESSIVE FIGURE AMONG THE EXHIBITS OF LILY AND WILFRID NORTON.



"GIRL READING": ANOTHER DAINITY EXAMPLE OF MISS GWENDOLEN PARNELL'S ART PRAISED BY LORD DUNSANY.



MR. W. B. DALTON'S FINE STONEWARE: (UPPER) A POT, GLAZE UPON GLAZE DECORATION; (LOWER) A POT, DARK CELADON GLAZE.



A JAR, BLACK GLAZE, WITH SGRAFFITO DECORATION, BY MICHAEL CARDEW: AN INTERESTING REMINISCENCE OF THE ANTIQUE IN NATURE DESIGN.



"REPLICA OF THE PORTRAIT OF LADY DIANA MANNERS IN 'THE MIRACLE'": A BEAUTIFUL FIGURE, SHOWING HER AS THE MADONNA, BY MISS PHYLIS SIMPSON.

BOOKS OF THE DAY.

I HAVE just counted about 130 books that still wait patiently, like a Russian queue, to receive from me their due of appreciation, and I calculate that to give each of them 200 words would take fourteen weekly articles. One book, however, "differeth from another in magnitude," and I must not dismiss in a paragraph such a work as "THE MEMOIRS OF MARSHAL JOFFRE." Translated by Colonel T. Bentley Mott. Appendices by Lieut.-Col. S. J. Lowe. With many Illustrations and Maps (Bles; two Vols., 18s. each.). As the personal record of the man who stood like a rock to stem the first tide of German invasion, and to whom France entrusted the command of her armies for over two years, these volumes are of intense interest and will hold a unique place in military history. What matter if the main outlines of his campaigns have already been described by other writers? It is the first-hand authenticity that counts. The sturdy old Marshal, who took on his broad shoulders that colossal task, has here bequeathed to us his own story of the world-shaking events in which he played a leading part. The most interesting passage of all, of course, is his account of the Battle of the Marne, with its revelations of the obstacles to be overcome, conflicting views to be reconciled, and the agonies of mind which he endured during the days of preparation.

Marshal Joffre attributes the victory to "the French system of command," with one commander-in-chief directing operations, as against the German principle of leaving a battle to the field commanders when once the high command had chosen the position and given the initial orders. Until his forced resignation in December 1916, Joffre had managed, by establishing good relations among the Allies, to achieve a working "unity of command." He declares that, but for his supersession, the Allied offensive of 1917 ("concerning which," he says, "Sir Douglas Haig and I were in full agreement") could have been carried out much earlier, while Russia was still a power, and might have crushed the Germans and ended the war. Joffre writes without rancour, but does not spare candid criticism of certain generals. He considers, for instance, that Marshal Pétain over-estimated the danger of Verdun, and drew too many French troops to that point.

Of the British forces and their leaders, he writes with great cordiality, though, again, with occasional criticism. There is a dramatic interview between Joffre and French on the eve of the Marne, at British G.H.Q. in the Château of Vaux-le-Pénit. "Here," he writes, "we found Sir John French, surrounded by the officers of his staff, notably Generals Murray and Wilson. These two men represented to my eyes the opposing tendencies which existed at British Headquarters: Wilson standing for the action that was favourable to us, Murray for the ideas I feared. . . . I put my whole soul into the effort to convince the Field-Marshal. I told him that the decisive moment had arrived and that we must not let it escape. . . . 'So far as regards the French Army,' I continued. . . . 'I intend to throw my last company into the balance to win a victory and save France. It is in her name that I come to you to ask for British assistance.' . . . Then, as I finished, carried away by my convictions and the gravity of the moment, I remember bringing down my fist on a table which stood at my elbow, and crying, 'Monsieur le Maréchal, the honour of England is at stake!' . . . With visible emotion he murmured, 'I will do all I possibly can.'"

The book ends with a description of Joffre's mission to the United States in 1917, and a glowing tribute to the American people, who received him with such passionate fervour. Among the group who welcomed him on arrival in Hampton Roads, by the way, he mentions "Mr. Franklin Roosevelt, Assistant Secretary of the Navy—bearing a name doubly dear to every French heart." This chapter, by the way, incorrectly carries the same page-headings as the previous one—"The Allied General Offensive in 1916." The translation, which, I understand, is the work of an American officer, reads extremely well. The book is in no sense a complete autobiography. It tells us nothing about Joffre's early life or private affairs, but opens with his appointment as Chief of the General Staff in 1910, and is entirely confined to the military side of his career from that point until his return from the States in 1917. The date at the end of the concluding chapter—"Louviciennes, June, 1925," indicates that the work occupied his thoughts for some eight years. No reason is given for the long delay in publication, and I

think there should have been an explanatory introduction, with perhaps a summary of his life.

I have now to exchange, as it were, into another service, turning from military to naval matters, and at present I have a certain fellow-feeling for that celebrated potentate—a Leninite before Lenin—of whom it is written—

With Admirals the ocean teemed
All round his wide dominions.

Three books by naval officers of that rank confront me, and they had better be taken, I suppose, in order of seniority. The hero of Trafalgar has been in the public mind of late through the discussion of the Abbott

"I, my Lords, have in different countries seen much of the miseries of War. I am, therefore, in my inmost soul, a man of Peace. Yet I would not, for the sake of any Peace, however fortunate, consent to sacrifice one jot of England's honour."

The other two works that emanate from flag-ships combine reminiscence with recent naval history. The story of one of the less familiar but most adventurous naval episodes in the Great War is fully and vividly told in "TIGRIS GUNBOATS": a Narrative of the Royal Navy's Co-operation with the Military Forces in Mesopotamia from the beginning of the War to the Capture of Baghdad (1914-17). With thirty Illustrations. By Vice-Admiral Wilfrid Nunn, C.B., C.S.I., C.M.G., D.S.O. (Melrose; 18s.). This book, with its detailed chronicle of events, mingled with descriptions and anecdotes of human interest, makes very attractive reading. The author emphasises the fact that during the Mesopotamian campaign "the Navy, Army, Air, and Political Services always pulled happily together." He was not much impressed with Baghdad. It was the thirtieth time, he was told, that the city of the Caliphs had fallen to a conqueror, and never before had the event passed off so quietly. "Of course," he adds, "in the good old days there would have been a grand massacre of the inhabitants shortly after our arrival, and, all things considered, I am not so sure that I entirely blame some of those old conquerors, judging by what we saw of the inhabitants."

The third book in my "Admirals All" series happens to be (in another category) "NUMBER THIRTEEN." Being the Autobiography of Rear-Admiral Gordon Campbell, V.C., D.S.O., M.P. With twenty Illustrations (Hodder and Stoughton; 20s.). The numerical title is explained in the author's opening words—"I was born, number thirteen out of a family of sixteen"—and he does not seem to have suffered any ill-luck in consequence. This breezy book, full of good stories and stirring incidents, brings the tale of his career to his defeat of Mr. Arthur Henderson at Burnley in the last General Election. He does not repeat those episodes of his war service already recorded in his well-known book, "My Mystery Ships." One very interesting passage describes the humours and vicissitudes of a voyage across the Irish Sea when he had on board his ship the First Lord of the Admiralty and the present President-elect of the United States. A later chapter describes his lecture tour in the States and Canada after his retirement from the Navy. There is some frank criticism of the Admiralty, notably in connection with the treatment of Lord Jellicoe, and, more recently, with the affair of Invergordon.

For those interested in bygone days of the Navy, and seafaring generally in the age of sail, I can imagine no more seductive book than "OLD TIMES AFLOAT": A Naval Anthology. Compiled by Colonel C. Field, R.M.L.I. With thirty-one Illustrations (Melrose; 10s. 6d.). Sailors will understand the author's comparison of his book to a "Scran Bag." Its contents are "odds and ends of notes, references, and illustrations, accumulated in the course of many years' 'browsing' among old books, journals, and newspapers, resulting in a heterogeneous collection of naval items." One land-lubber, at least, finds it fascinating, and the more so as it has drawn upon far-back numbers of *The Illustrated London News*.

To the salt-water school of literature belong six other volumes. In "BLUE DAYS AT SEA." And Other Essays. By H. V. Morton (Methuen; 3s. 6d.), the title section describes, in this writer's inimitable style, a visit to the Home Fleet at Invergordon. Life in one great modern battle-ship is recounted, more fully, in "H.M.S. RODNEY AT SEA." By C. R. Benstead. With twenty Illustrations (Methuen; 7s. 6d.). Various phases of maritime experience are represented in "BOWSPRIT ASHORE." By Alexander H. Bone. With an Introduction by H. M. Tomlinson. Wood-cuts by Freda Bone (Cape; 7s. 6d.), stories and studies of seafaring life; and in "SURVIVORS' TALES OF FAMOUS SHIPWRECKS." By Walter Wood. Illustrated (Bles; 8s. 6d.). This is a title that speaks for itself. Finally, two books are concerned with the difficult business that often follows a wreck—"SHIP ASHORE." Adventures in Salvage. By Desmond Young. Introduction by Earl Jellicoe. Illustrated (Cape; 10s. 6d.); and "WHEN SHIPS GO DOWN." More Wonders of Salvage. By David Masters. Illustrated (Eyre and Spottiswoode; 8s. 6d.). This last includes the story of the *Egypt*. — C. E. B.

To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive also photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

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In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject sent should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, 346, Strand, London, W.C.2.

portraits (recently reproduced in these pages). A pastel portrait by the same hand forms the colour frontispiece of "THE SAILOR'S NELSON." By Admiral Mark Kerr, C.B., M.V.O. With Introduction by Earl Nelson, and eleven Battle Plans (Hurst and Blackett; 18s.). As the title implies, the author approaches Nelson from a Service point of view, and one of his objects has been "to prove that Trafalgar was fought on Nelson's plan issued in his Memorandum," and also to deny the accusation that he went into action in almost the worst possible fleet order, or that at the last moment he scrapped his plan and, without explanation to subordinates, "rushed into battle anyhow and anywhere." Abundant and cogent evidence is cited to refute these charges.

At the same time the author of this very excellent memoir points out that he has not written altogether for naval experts, but has sought to bring out, for the benefit of the general reader, the unique charm of Nelson's personality. "Above the principal martial geniuses of the world," he writes, "Nelson stands out as the only one who led entirely by love instead of ruling through fear. The adoration felt for him by his followers, officers as well as men, contributed in no small way to the magnitude of his successes." In these days of Disarmament discussions, there is significance in Nelson's words, uttered in the House of Lords on Nov. 16, 1802, and quoted here on the title-page.

STAMPS COURTEOUSLY LENT BY MESSRS. STANLEY GIBBONS, LTD., 391, STRAND.



Islands, 1927; Rarotongan chief. 21. Ruanda-Urundi, 1931; wives of Urundi chiefs. 22. Upper Volta, 1928; Hausa woman. 23. Spanish Guinea, 1931; natives. 24. Belgian Congo, 1931; native. 25. Gabon, 1910; native warrior. 26. Belgian Congo, 1931; natives. 27. French Madagascar, 1930; Hova girl. 28. Ruanda-Urundi, 1931; Urundi mother and child. 29. Surinam (Dutch Guiana), 1931; mother and child. 30. Liberia, 1909; native spinning cotton. 31. Belgian Congo, 1923; native archer. 32. France, 1931; Fachi woman. 33. Indo-China, 1907; native woman. 34. Belgian Congo, 1927; potter. 35. Liberia, 1906; Mandingoes. 36. Ruanda-Urundi, 1931; leather makers. 37. Tripolitania, 1931; snake-charmer. 38. Algeria, 1930; Tuaregs. 39. French Guiana, 1929; Carib. 40. North Borneo, 1897; Dyak. 41. Ruanda-Urundi, 1931; Watubu.

among them the Belgian Congo and Ruanda-Urundi are prominent with some attractive designs. Ruanda-Urundi, it may be of interest to note, is a territory in East Africa, formerly part of the German colony and now under mandate to Belgium. In its area of about 22,000 square miles, there is a population estimated at as many as 5,000,000. The bulk of the people are of Bantu stock.



A PAGE FOR COLLECTORS.

A TALK ABOUT COCK-FIGHTING.

By FRANK DAVIS.

PERHAPS the title of this article is a trifle overconfident. I know nothing about cock-fighting, though I am informed that if one happens to move in the right circles in East Anglia and avoids the attentions of the police, it is still possible to see something of a so-called sport which enthralled our immediate ancestors, and would, no doubt, but for a paternal legislature, enthrall us to-day, for man emerges but slowly from darkness. Prints, of course, about the subject are many, and there are silver spurs and such-like things to be found occasionally, and also various pictures and prints by H. Alken, which are not so popular as his hunting subjects, but are none the less well worth attention. I refer specially to those Alken prints of individual fighting-cocks, or of two of them engaged in combat. These leave the average person rather cold, for there are no excited onlookers to add warmth to the scene; but if you look at them carefully you will come away with an added respect for this artist's knack of close observation and the fidelity with which he is able to set down what he sees. One or two years ago a most ingenious fake turned up in the London market. This consisted of spurs, feathers, etc., and a set of rules, all enclosed in a frame. I believe this fetched nearly £100 at

ago—and this, if I am not mistaken, contained in the little drawer a pair of spurs. Of course, the presence of the spurs is no proof that the chair was used for cock-fighting—anybody might keep spurs in his library, or they might have been placed there later—but I do think that the cock-fighting hypothesis is reasonable.

It is an uncommonly comfortable chair, with seat, back, and elbow-rests well padded in red leather: one straddles across it, props up one's elbows; the desk is at a convenient angle, and I presume the two flaps opening out beneath the elbow-rests were used for candles, drinks, etc. This specimen has rather nice plain cabriole legs: if my memory is accurate, other examples I have seen were straight-legged.

Date presumably about 1735. Whatever the truth about the original use of

port, and then clear the room for the evening's amusement—there were your birds all ready in a couple of these cages; you straddled your chair, kept papers and watch handy on desk and flap, and won or lost a hundred guineas or so.

This has the merit of being a logical hypothesis, if not entirely convincing—but then it is not easy to be convincing on so obscure a matter. I think we can jettison the meat-safe theory: another possible explanation is provided by Fig. 3. There is no doubt as to what this is—an elegant and charming work-table for a drawing-room of about 1790. (By the way, is that handle quite in character with the simplicity of this piece?) Behind the wire of the cupboard is stretched silk from top to bottom. If the earlier piece, which possibly dates from about 1740 or so, had any trace of silk—



1. A CHAIR ALMOST CERTAINLY CONSTRUCTED FOR SPECTATORS OF COCK-FIGHTS: A PICTURESQUE PIECE OF FURNITURE ON WHICH THE BACKER SAT (FACING THE "BACK"), RESTING HIS ELBOWS ON THE WINGS WHILE HE WATCHED THE BIRDS. This chair is provided with a desk to support papers and watch, and with two flaps, opening beneath the elbow-rests, which were probably used for drinks or candles. An alternative theory is that this is nothing but a library chair.

this chair, upholders of the pure library theory agree that it makes an uncommonly pleasant and comfortable addition to the furniture of a room.

and I am assured it has not; not even the marks of a cross-wire—one would be justified in supposing that it also was a woman's work-table; but no one, surely, would keep ribbons and stuffs behind wire with no protection from dust. That the Sheraton type of table is a sophisticated descendant of Fig. 2 is certain—but he would be a bold man who, hand on heart, would swear that the explanation of the latter's use is entirely above suspicion. Perhaps someone will be able to send me definite proof one way or the other.



2. A CURIOUS BIT OF FURNITURE WHICH, IT IS SUGGESTED, MAY HAVE BEEN DESIGNED AS A TEMPORARY CAGE FOR FIGHTING-COCKS: A STURDY PIECE OF MAHOGANY DATING FROM ABOUT 1740.

It seems highly improbable that this curious "table" can have been a meat-safe. A third possible explanation of its purpose is suggested by Fig. 3.

auction. A little later another turned up, and then another. The last I saw was bought by a friend of mine for 30s.—and eventually he gave someone 5s. to take it away. The story was that this contraption had been found in a little country pub. Unfortunately, the maker was too eager to repeat his initial success, and, of course, spoiled the market. I hope he reads these words—not that I want to shake him warmly by the hand, but I should like him to know that I hereby take off my hat to him. Enterprising tricksters are always amusing.

Ignorance, however, of the points of a good fighting-cock does not necessarily mean a lack of interest in some of the furnishings of the sport. Among these the chair of Fig. 1 occupies a high place in the esteem of collectors. You will note that, for my part, I call this quite definitely a cock-fighting chair, and most of the people I know agree. On the other hand, there is a school of thought which insists that this type of curious chair is nothing but a library chair, and has no connection with cock-fighting. The last example I saw was at one of Sir Philip Sassoon's exhibitions two or three years

ago. With regard to Fig. 2 there is more room for argument, and what follows must not be taken as anything but an ingenious theory. It is a plain mahogany table and drawer, with, underneath, something vaguely resembling a meat-safe enclosed by wire. It is plausibly suggested that this also had to do with cock-fighting. (We are not, by the way, talking of public matches in the Westminster Cockpit, but of private affairs in a country hotel or a private house.)

The suggestion is that the only possible *raison d'être* of this intriguing piece of furniture was as a temporary cage for a bird or birds. One would dine, have a few bottles of



3. AN ELEGANT DRAWING-ROOM WORK-TABLE OF ABOUT 1790: A PIECE OF SHERATON TYPE THAT MAY BE REGARDED AS A SOPHISTICATED DESCENDANT OF THE "FIGHTING-COCK" CAGE IN FIG. 2, WHICH IT CLOSELY RESEMBLES IN CONSTRUCTION.

Unlike the table in Fig. 2, in this case the cupboard beneath is silk-lined. There are apparently no fittings for a silk-lining in that seen in Fig. 2.

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HIGH PRICES FOR EIGHTEENTH-CENTURY ART: "LOTS" FROM THE BLUMENTHAL SALE.

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BY FRANCESCO GUARDI (VENICE, 1712-1793): "THE MARKET PLACE" (GOUACHE; 27½ CM. HIGH BY 41½ CM. WIDE)—SOLD FOR 520,000 FRANCS (£4160).



BY LOUIS GABRIEL MOREAU—THE ELDER (1739-1805): "THE SWING" (GOUACHE; SIGNED WITH INITIALS; 21 CM. HIGH; 17 CM. WIDE)—SOLD FOR 136,000 FRANCS (£1088).



BY HUBERT ROBERT (1733-1808): "THE MARNE AT CHARENTON" (35 CM. HIGH BY 43 CM. WIDE)—SOLD (WITH A COMPANION PICTURE) FOR 380,000 FRANCS (£3040).



BY J. H. FRAGONARD (1732-1806): "THE ADORATION OF THE SHEPHERDS" (SEPIA; 35 CM. HIGH; 45 CM. WIDE)—SOLD FOR 107,000 FRANCS (£856).



BY JEAN HONORÉ FRAGONARD: "THE VISIT TO THE DOCTOR" (SEPIA; 34 CM. HIGH BY 44 CM. WIDE)—SOLD FOR 136,000 FRANCS (£1088).



BY FRAGONARD: "THE DONKEY'S STABLE" (CANVAS; 36 CM. HIGH BY 45 CM. WIDE); PAINTED BETWEEN 1756 AND 1767—SOLD FOR 300,000 FRANCS (£2400).

Examples of French and Italian eighteenth-century art were predominant, in the section devoted to pictures, drawings, and engravings, at the sale of the well-known collection of M. George Blumenthal, held in Paris, on December 1 and 2, at the Galerie Georges Petit. By courtesy of the auctioneers, we are enabled to reproduce here some of the principal works, which realised the highest prices. Hubert Robert's landscape, "The Marne at Charenton," was sold with a companion picture, "The Mill at Charenton," and it was the pair together that

fetches the sum stated—380,000 francs, or £3040. The purchaser was M. L. Savoy. "The Swing," by Moreau the elder, was bought by M. Viel Piccard. Besides the works here illustrated, a pastoral scene by Watteau was bought, by M. Jean Seligmann, for 212,000 francs (£1696); "Le Bal de Sceaux," by Taunay, fetched 105,000 francs (£840); "The Gardens of the Coliseum," by Auguste Saint-Auban, 46,000 francs, and two drawings by Huet, 48,000 francs. Among the prints, four village scenes after Taunay brought 49,000 francs.



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(LEFT)
FOR GOLF ENTHUSIASTS: A "LUMBER JACKET" AND A HAND-LOOMED SCARF, WHICH COST TWO GUINEAS AND TEN SHILLINGS RESPECTIVELY AT THE SHETLAND INDUSTRIES, GEORGE STREET, W.



FOR MEN GOLFERS: A ZIP-FASTENED LEATHER JACKET FROM MORGAN AND BALL, OF PICCADILLY. THEY ARE OBTAINABLE IN VARIOUS COLOURS FROM 3 GNS.

(RIGHT)
A DELICACY FOR TEA-LOVERS: A CANISTER OF THE FAMOUS DOCTOR'S CHINA TEA, OBTAINABLE FROM HARDEN BROS. AND LINDSAY, OF MINING LANE.



(LEFT)
THE BEST PART OF THE PARTY: CARR'S DELICIOUS TEA BISCUITS, WHICH ARE A DELIGHT TO EVERY CHILD.



(RIGHT)
FOR CONVIVIAL HOSTS: JOHN HAIG'S "GOLD LABEL" WHISKY, AN EVER-WEELCOME CHRISTMAS GUEST.



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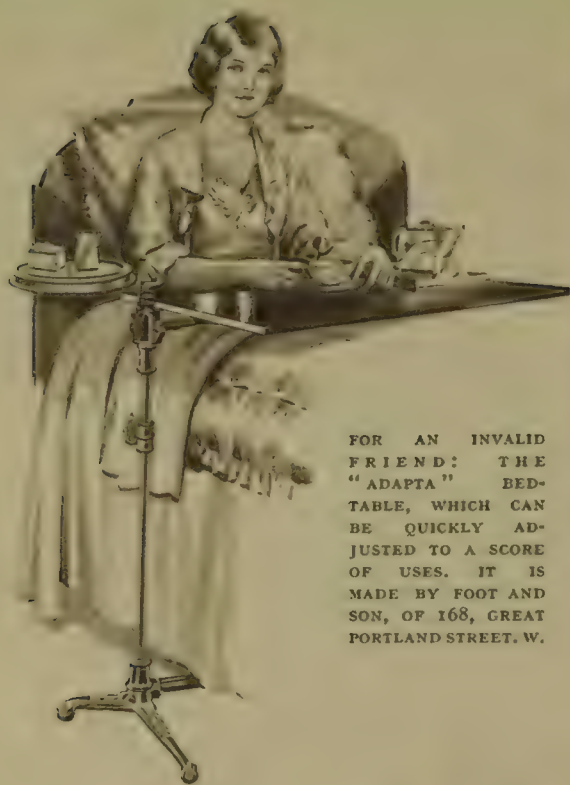
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FOR THE AMATEUR PHOTOGRAPHER: A GROUP OF GIFTS AT WALLACE HEATON'S, OF NEW BOND STREET, INCLUDING A PROJECTOR FOR SHOWING HOME MOVIES, A WONDERFUL POCKET-SIZE CAMERA, NEW BRITISH BINOCULARS, ETC.

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(RIGHT) GOOD CHEER IN CHRISTMAS PACKINGS: SANDERSON'S FAMOUS "VAT 69" WHISKY IS OBTAINABLE IN CARDBOARD BOXES CONTAINING ONE OR TWO BOTTLES AND WOODEN CASES OF THREE OR SIX.



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(LEFT) SHIRTS TO PLEASE THE CRITICAL: "COLLARITE" SHIRTS WITH THE NEAT VAN HEUSEN COLLARS ATTACHED.



(LEFT) FOR AN ARDENT MOTORIST: FUR DRIVING-GLOVES FROM GIEVES, OF BOND STREET, WHERE THERE IS AN INFINITE DIVERSITY OF MASCULINE GIFTS.

(RIGHT) FOR THE SAKE OF AULD LANG SYNE: BUCHANAN'S "BLACK & WHITE" WHISKY, AND SPECIAL LIQUEUR WHISKY, UNIVERSAL FAVOURITES.



(RIGHT) DELICACIES FOR THE TABLE: CHIVERS'S "GOLD STANDARD" ENGLISH PEAS AND NEW POTATOES, OBTAINABLE ALL THE YEAR ROUND.



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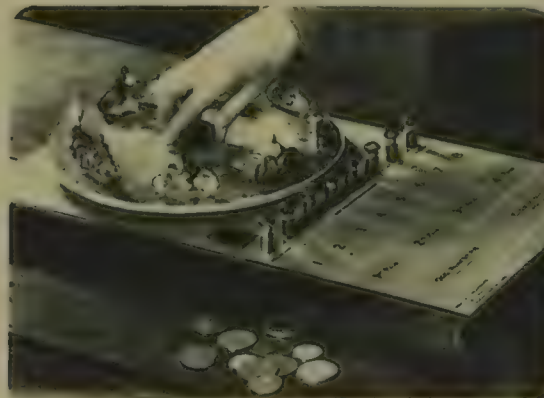
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INDOOR GAMES AND AMUSEMENTS FOR THE CHRISTMAS HOLIDAYS.

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A house-party in wet weather—and particularly at Christmas time, when gaiety is the enforced order of the day—lies heavy on the heart of the hostess. There is always someone who does not play bridge, quite apart from the problem of keeping the children amused. Round games are the only solution. This year there are several new games, which are as entertaining to grown-ups as to children.



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(or counters if it is a children's party!) on the section controlled by this light, all you have to do is to collect your winnings. It is a most exciting game and very ingeniously constructed, with the lights worked by a hidden battery. Another good game, at a reasonable price is the miniature table billiards, illustrated above on the right. It is quite good practice for children, and saves the billiard-cloth proper a great deal of wear and tear! Both these games can be obtained at Gorrings, in the Buckingham Palace Road.

What is a "Zag-Zaw"? The name given by Tuck's to their ingenious new picture puzzles, which have every piece a quaint and fascinating shape, each a little picture by itself. There are little men, animals, and thousands of amusing ideas. Each piece is particularly finely cut, and in the completed picture the divisions can hardly be seen. These picture puzzles are obtainable from 2s. 3d. each at all stationers and suppliers of indoor games. They will while away pleasantly many an hour for guests of every age, and are an invaluable source of entertainment to have in the house.



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Indoor Golf. On a page devoted to "Indoor Games," to have a picture of a box of golf balls appears quite irrelevant. This is, however, no ordinary box of balls, for inside is a coupon entitling the owner to a free nine-hole indoor putting course—an excellent game to amuse golf enthusiasts. These gift boxes of Silver King, King Plus, or Lynx balls contain six or twelve. The game is a great improvement on the old-fashioned practice on the carpet.

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five days in the year, there would still be a fresh indoor amusement to be found there. There is a special department for indoor games, which must be seen to be believed. An illustrated catalogue giving an idea of some of the newest can be obtained on request. "Skee-Ball" is a table edition of the popular fair game, and demands quite a degree of skill. It is very inexpensive, as the whole outfit costs only 3s. 3d. "Kiddi Golf" (8s. 6d.) has a complete nine-hole course for the table, featuring many amusing hazards. "Buy British" is one of those quasi-instructional games that are so excellent for children, in that they really do entertain while giving sound knowledge at the same time. "Touring" is a similar affair, with cards picturing such excitements as different automobiles, counties, accidents, etc., instead of mere hearts, spades, clubs, and diamonds.



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AN ELGAR FESTIVAL.

IN celebration of Sir Edward Elgar's seventy-fifth birthday and in honour of our greatest living composer, the B.B.C. arranged a festival of Elgar's music, consisting of three special concerts, at the Queen's Hall, fixed for the evenings of Nov. 30, Dec. 7, and Dec. 14. At the first concert (on Nov. 30) Sir Edward himself conducted the first two of the three items on the programme, namely, the "Cockaigne" Overture and the Violin Concerto, in which the solo part was taken by Albert Sammons. After the interval, Sir Landon Ronald conducted Elgar's Symphony No. 1 in A flat.

Sir Edward appears to have lost none of his vitality, for he gave a spirited performance of the "Cockaigne" Overture and a beautifully sensitive rendering of the Violin Concerto, in which Mr. Albert Sammons collaborated with taste and ability, playing with his usual sympathy and discrimination. It is not generally thought that composers are good conductors of their own works, but it has been my experience to prefer Elgar's performances of his own compositions to those of other conductors I have heard. A great deal of Elgar's music needs great tact and sensitiveness; if these qualities are lacking, it can be made to sound blatant and banal, or cheap and sentimental. In this respect the music resembles the earlier of some of the middle Verdi. The Violin Concerto is, perhaps, an exception. Nothing could quite destroy the beauty of this superb work; it remains, in my opinion, the finest concerto written for the violin since the concerto of Brahms, a composer with whom Elgar has a certain affinity.

THE AVERAGE ENGLISHMAN?

A writer in the B.B.C. programme states that the secret of Elgar's hold on those who have come under his spell is that "his works are the most perfect conceivable musical consort to the mentality of the average cultured Englishman," and that his music "expresses no emotion which is beyond the reach of the middle classes." It seems to me this is a very dubious proposition. After all, Sir Edward Elgar, as is well known, is a Catholic. This, in itself, is hardly typical of the middle-class English. Further than this, the work which made him famous is the immense choral composition, "The Dream of Gerontius," a setting of Cardinal Newman's well-known text, and

I very much doubt if the very special kind of Catholic mysticism which is so strongly marked in that work is "the most perfect conceivable musical consort to the mentality of the average cultured Englishman."

Nothing is more seductive than the pastime of finding national characteristics in the music of famous composers, but it is a dangerous amusement, and is apt to lead one on many a wild-goose chase. After all, what Europeans have in common, as men and women, is far greater than their national differences, otherwise music could never pass beyond national frontiers and each country would only be able to appreciate its own music. As a musician, Elgar has far more in common with the German Brahms, for example, than with the English Purcell. I don't think any musician, English or foreign, could deny this. But, in that case, what becomes of this theory of nationalism?

HARTY AND THE L.S.O.

The last concert of the London Symphony Orchestra was notable for the inclusion in its programme of a "Symphonie Classique," by the Russian composer Prokofiev. This work, which is true to its title, is a delightful composition, in which the formality and simplicity of the themes and structure are always being given an ingenious and unexpected twist of modernism, chiefly by a new melodic turn or an unusual harmony. I think, however, that it would have gained greatly in effect if Sir Hamilton Harty had given it an altogether bolder treatment. His handling of it was rather precious and niggling, in my opinion. The rest of the programme was made up of the Brahms Double Concerto with Jelly d'Aranyi (violin) and Beatrice Harrison ('cello), and Strauss's "Heldenleben," in which Jelly d'Aranyi took the solo violin part. I did not think that either soloists or orchestra were in particularly good form. The L.S.O. must be careful not to slip back from the new standard it attained in the concerts at the beginning of the present season, because the competition of the B.B.C. Symphony Orchestra and the new London Philharmonic orchestra is very severe.

Strauss's "Heldenleben" has now been performed three times this season. I wonder why it is that there is always either a run on a work or complete neglect of it. The L.S.O. might turn its attention to Gustav Mahler: quite a number of his symphonies are still quite unknown to the London public, which has shown warm appreciation of the little of his music it has heard. The critics are not so enthusiastic,

but I think that is part of the nationalist propaganda. Only the English are to be allowed to appreciate Elgar, and only the Austrians and Germans are supposed to have any relish for the music of Mahler or Bruckner. It is, in my opinion, an absurd notion.

W. J. TURNER.

Chocolate is an ever-welcome gift, whether at Christmas or any other season, and almost a synonym for chocolates is the name of Cadbury. From this firm's ideal factories at Bournville emanates a bewildering variety of delicacies. Many of them are quite moderate in size and price, such as a dainty half-pound box of Cadbury's Regent chocolates. There is also a large assortment, in small boxes, of the chosen chocolates bearing such alluring inscriptions as "coffee centres," "nuts," "dessert," or "truffle and marzipan." Besides these, there are the familiar purple packets of Milk Tray chocolates, Brazil Nut, and so on. Nor must we forget the Bournville Chocolate Biscuits, or that delectable food-drink known as Bourn-Vita. Bournville is indeed a "bourne" from which no customer returns unsatisfied!

Attractive Christmas cards of a distinctive and artistic type, printed in colour from wood-engraving and lino-cuts, are issued by the Favil Press, 152, Church Street, Kensington, at prices ranging from 3d. to 6d., with envelope. An interesting example gives the text of an old Buckinghamshire mumming play, with Father Christmas among the characters. It is called "The Historic Play of the Fight between King George and the Turkish Knight."

We all need a diary, and in those produced by Charles Letts, practically every calling, hobby, or sport is catered for by a special edition. Yet the diaries are not bulky, and can be carried in the waistcoat pocket or lady's shopping- or hand-bag, and not be cumbersome. The binding is durable, and the materials and workmanship are of the best, and, what is most important in these days, the charges are very reasonable. Amongst the new editions is one for hikers, the Rambler's Diary, containing maps of the British Isles. Others are the A.A. Motorist's and the Motor-Cycling Diaries, the De Luxe, and the Business Man's Diary, all published by this famous diary firm. Be it, then, for private use or for your office, to be carried in the pocket or kept on the desk, Charles Letts can provide just the diary you need, whether for yourself or for a friend.

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THE ROVER COMPANY LTD.,
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CVS—17

Here is one S.O.S.



SUFFERING and want are widespread; empty purses, empty larders, and cold grates are rife in the slums.

Especially at Christmas does the burden lie heavy... for this year there will be thousands without a Christmas-day dinner.

That the yoke of the needy soul may be lightened, that want and hardship may be alleviated is the supplication and endeavour of the Salvationist.

Will you please help The

SALVATION ARMY

to help others this Christmas?

10/- will provide a Christmas parcel for a family. Any gift will be gratefully acknowledged by General Edward J. Higgins, 101, Queen Victoria Street, London, E.C. 4.

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Please!

Motherless

10/-
WILL FEED FIVE
CHILDREN ON
CHRISTMAS DAY

WAIFS & STRAYS
SOCIETY

THE SECRETARY (E 1), KENNINGTON LONDON S.E. 11

This Christmas

A corner of
one of the
Research
Laboratories.



Please Help - **TO CONQUER CANCER**

The Cancer Hospital (Free), Fulham Road, London, is applying itself to the methodical and scientific investigation of the causes of Cancer, and the results of its invaluable research work are placed at the disposal of the medical practitioners of the world.

Whilst carrying on this work of study and research The Cancer Hospital is contributing to the alleviation of suffering. Poor patients are admitted free, and a certain number of beds are provided for advanced cases who are kept comfortable and free from pain.

Please send a special Christmas Gift
to the Secretary.

The
Cancer Hospital
(FREE)

(Incorporated under Royal Charter)

FULHAM ROAD, LONDON, S.W.3.

Bankers: Coutts & Co., 440, Strand, W.C. Secretary: J. Courtney Buchanan, C.B.E.

CHARITY AND CIVILISATION.

OUR civilisation, we are beginning to be aware, is passing through a period of severe trial. Will the traditional British ideals, and all that we now hold most precious, survive the test, or will some new experiment have to be made? Whatever the answer that the future may hold, it is certain that such periods of stress bear cruelly hard on the young and helpless, the ill and aged and unfortunate. The call of Charity is a more than usually earnest one this Christmastide.

Cancer, Lord Moynihan recently pronounced, was the only one of the six great killing diseases in this country which showed any increase in the past twenty years. The Cancer Hospital (Free), in carrying on its unceasing battle, its urgent research work, is compelled to use the most up-to-date and expensive apparatus known to science. The hospital proudly claims to be leading the way in this aspect of X-ray therapy.

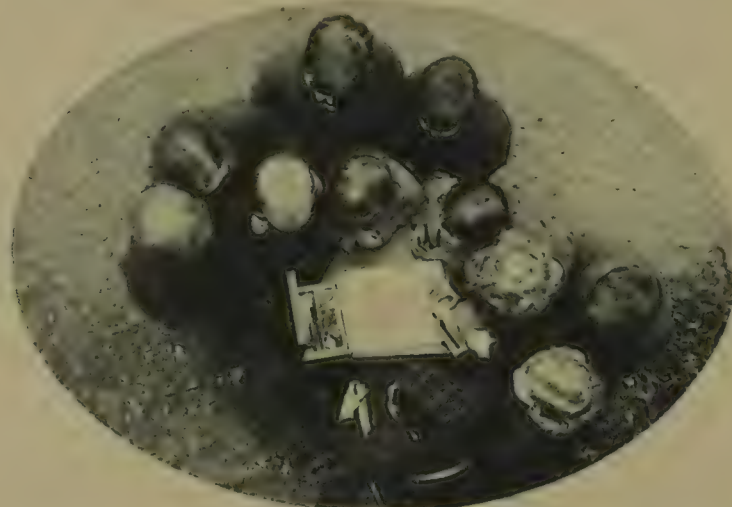
To give, we know, is more blessed than to receive. But the Institute of Ray Therapy has arranged that one can do both at once, and that right pleasantly. Miss Dorice Stainer has arranged to repeat her Dancing Matinée (which was such a success at the Gaiety Theatre last June) on Dec. 14 at the Fortune Theatre, in aid of the Institute. There will be about a hundred well-known society children taking part, and Miss Ninette de Valois has consented to dance.



A CHUBBY YOUNGSTER WHO MAKES AN EARNEST APPEAL: ONE OF THE THOUSANDS OF PROMISING CHILDREN RESCUED ANNUALLY BY DR. BARNARD'S HOMES.

Incurable is a dread sentence, and sad is the lot of those upon whom it has been pronounced. For seventy years the British Home and Hospital for Incurables has made incurable sufferers of the middle class only its special care and concern. There are over a hundred patients in the Home and Hospital, and over 300 pensioners (£26 a year) on the books.

During the past twelve critical months the Salvation Army has supplied to poor persons 24,429,845 meals and close on twelve million beds. The Salvation Army is evidently essential to our present-day civilisation—particularly in hard times such as these. At Christmas time the Army's headquarters



A CHARMING SCENE AT ONE OF THE NUMEROUS HOMES OF THE WAIFS AND STRAYS SOCIETY: YOUNG HEADS THINKING OUT A LETTER TO FATHER CHRISTMAS.

are as busy as ever, full of schemes to make the festival as happy as possible for the poorest of the poor.

Meanwhile there is never a slackening of the work of the Church Army. Day and night, it faces overwhelming odds on behalf of the homeless, the needy, the criminal, and the sick. The Church Army is now preparing its usual Christmas effort. It will again this year distribute parcels of food and other welcome gifts to the poor. Further, it plans to organise Christmas dinner parties for grown-ups and children alike.

We that are Strong

Strength comes from God. It is given us not merely for our own benefit, but that it may be used in the service of the weak. It is a legacy from Divine hands and is not free from legacy duty. It is to be taxed. The tax should be self-imposed—relentlessly, gladly, constantly.

There is no greater joy than the joy of service. No man lives in vain, nor has lived in vain, who has lifted the burden of anxiety from any troubled heart and given relief to even one anxious harassed mind.

Will you help by a generous contribution to provide a Home for life, or a pension for life for Incurable sufferers of the middle class only? They have been our special care and concern since the institution was founded over seventy years ago.

Contributions will be gratefully acknowledged by EDGAR PENMAN, Secretary,

BRITISH HOME AND HOSPITAL FOR INCURABLES

Office: 73, CHEAPSIDE, LONDON, E.C.2.

Will you please send a Christmas Gift?

We do not need to emphasise the fact that in the East End boroughs there will this year be even more poverty and want than ever. At a time when so many men are out of work, and find it difficult even to get sufficient food, the children are likely to fare badly at Christmas. The East End Mission will see to it, however, that at least 16,000 of them get some little gifts.

Try to imagine your own disappointment if you had awakened early on Christmas morning and found an empty stocking hanging at the foot of your bed. 4700 children under the care of the Waifs and Strays Society are at present counting the days to Christmas. There are 4700 little stockings to be filled. This appeal in the name of childhood is an irresistible one.

Nor is it only at Christmas time that Dr. Barnardo's Homes deserve the gratitude of the nation. This admirable institution has transformed 30,461

destitute children into young citizens of the Empire overseas. Boys are prepared for the Navy, the Mercantile Marine, and for various callings; and the girls are taught housework and trained for useful lives.

Depressing though the thought is of so many children enjoying but a sorry Yuletide this year, as a result of the economic depression, it is even



A LOUD-SPEAKER IN THE BRITISH HOME AND HOSPITAL FOR INCURABLES: OLD PEOPLE WHOSE DIRE LOT THE INSTITUTION AIMS AT MAKING AS TOLERABLE AS POSSIBLE.

more regrettable to realise that in these civilised days there should be a crying need for a National Society for the Prevention of Cruelty to Children. This society has well justified its existence, and no fewer than four million young people have had good reason to be grateful for its efforts.

The Shaftesbury Homes and the *Arethusa* Training Ship is another institution that has deserved well of the nation, for the care it bestows on the rising generations. A new training-ship has had to be obtained to replace the old *Arethusa*, which the Admiralty reported to be worn out and unfit for further service. The Committee has to raise some £29,000 to defray the cost of the new ship alone.

But, though trained in the best of schools and sent to sea with every advantage, the sailor does not always enjoy good luck. "Our sailors," writes Sir Ernest Glover, in explanation of the work of the British Sailors' Society, "need somewhere to go, especially when in a foreign port, for temptations are many and pitfalls line the route. The British Sailors' Society has . . . its hostels situated near the quayside of over one hundred world ports . . . good food is provided, and free beds are available. . . . The society gives aid in necessitous cases, assisting seamen's widows and dependents."



WHERE THE EAST END MISSION IS LABOURING HEROICALLY TO BRING 16,000 POOR CHILDREN A "MERRY CHRISTMAS": THE REV. PERCY IVESON, SUPERINTENDENT OF THE MISSION, HANDING A TICKET FOR A "TREAT" TO A POOR EAST END SLUM CHILD.

BOYS LIKE THESE HAVE HELPED TO BUILD THE EMPIRE

THE OLD "ARETHUSA" TRAINING SHIP HAS BEEN CONDEMNED BY THE ADMIRALTY AS WORN OUT AND UNFIT FOR FURTHER SERVICE. 10,000 BOYS HAVE BEEN TRAINED AND SENT TO THE ROYAL NAVY AND MERCANTILE MARINE.

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HAS BEEN SECURED, BUT THE NECESSARY COST OF PURCHASE, ALTERATIONS, EQUIPMENT, NEW SHORE FRONTAGE, etc., will be

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8,300 children being supported.

10/-

will feed one child for ten days
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**Please be Santa Claus to a destitute
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Cheques and Orders, payable "Dr. Barnardo's Homes Food Fund" and crossed, addressed
Dr. Barnardo's Homes, 92 Barnardo House, Stepney Causeway, London, E.1.



IN A NUTSHELL

—The C. A. Christmas problem

"Be it ever so humble there is no place like home." This is especially true at Christmastide, and the C.A. is concentrating on giving its immense family of deserving poor a happy Christmas in their own homes.

PARCELS OF GOOD FARE

sufficient to last a family over Christmas, will be distributed to those in genuine need. Bought in large quantities, each parcel costs 10/-, but the retail value is nearly 14/-.

£5 Makes TEN families happy. 10/- Gives happiness to one family.

Will YOU do something to help our many poor this Christmas? Please send now to Preb. Carlile, C.H., D.D., Hon. Chief Secretary, 55, Bryanston Street, London, W.1

THE
CHURCH ARMY

Broken Toys

A doll is broken, and happiness gives place to tears . . . so sensitive is the child mind.

AN INCIDENT which you dismiss with a smile is a tragedy through infant eyes. Who, then, can imagine the intense misery and suffering of a child exposed to wrongs which move even adults to horror and revulsion?

The N.S.P.C.C

is doing all in its power to protect little children from cruelty and neglect at the hands of vicious or ignorant parents and guardians. The extent of its help depends upon public support.

Will you kindly include
The N.S.P.C.C. in your
Christmas Gifts list?

Gifts will be welcomed by Hon. Treasurer, Sir G. Wyatt Truscott, or Director, William J. Elliott, National Society for Prevention of Cruelty to Children, Victory House, Leicester Square, London, W.C.

Chairman:
THE VISCOUNT ULLSWATER, G.C.B.

THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

I LISTENED to a lecture given recently by Mr. J. L. Miller on electrical ignition apparatus, with the hope of discovering new facts on that ancient controversy, coil *versus* magneto. Mr. Miller, I had better explain, is the chief-in-charge of the Joseph Lucas research laboratories, and spends all his days in improving present ignition and other electrical apparatus. Alas! it is still generally agreed that there is little to choose between either of these ignition systems. Coil and battery are better for starting up the engine, as no fixed or minimum speed of the fly-wheel is required to produce the spark at the plug points. On the other hand, the engine has to be cranked at a certain number of revolutions per minute, by hand or by the starter, in order that a magneto can generate the electric current to produce the sparks at the plug points. Yet over the normal working range of the average motor-car in its service to its owner, there is no noticeable difference in spark efficiency of either system. The magneto, however, gained extra marks when the car was driven at racing speeds.

However, Mr. Miller declared that either coil and distributor or magneto



IN TORQUAY'S NOVEMBER SUNSHINE ON THE TERRACE OF THE PALACE HOTEL: MISS HEATHER THATCHER AND MR. HAROLD HUTH.

Miss Heather Thatcher and Mr. Harold Huth are seen at the Palace Hotel, Torquay, which they visited while playing in Frederick Jackson's "The School for Husbands," at the Pavilion, where it had its first production. The play is now at the Court Theatre, London. Behind them in the photograph are Clemson and Valerie, the dance host and hostess at the Palace Hotel.

could be supplied by the electrical ignition manufacturer to function at any speed yet reached by the engine-designer. My own impression on the debate which followed the reading of this paper before the Institute of the Motor Trade is that motorists still only get what they pay for. In other words, if faults occur in an electrical-ignition system, whether it be distributor, coil and battery, or magneto, it is mainly due to the makers of the apparatus cutting down and cheapening the materials used, to meet the price which the motor-car manufacturers will pay the supplier.

According to a statement made to me by Sir Malcolm Campbell, the new Rolls-Royce aero-type engine fitted in his "Blue Bird" racing machine develops nearly 1000 brake-horse-power more than the Napier "Lion" engine previously fitted in this chassis. Consequently, the frame has been lengthened and the propeller-shaft and gear-box strengthened, under the watchful eye of the designer, Mr. Reid A. Railton, at Brooklands. In fact, the car is really re-designed as regards its superstructure, and Campbell hopes to achieve 300 miles an hour. The present record, held by himself, is 253.9 miles per hour. I expect this speed will be raised to about 280

m.p.h., and even that increase will be a wonderful achievement. But to obtain a further increase of another 20 m.p.h., additional to nearly 30 miles an hour above the present record, is expecting too much. Twenty miles an hour at a time is as great an increase as is usually made when speeds attain the rate of over 200 miles an hour, as a study of past records will show. The Schneider Trophy type of Rolls-Royce engine, with its twelve cylinders in two rows of six set V-wise, has a cubic capacity of 36,582 c.c., and is supercharged to develop about 2500 brake-horse-power. The wheelbase of "Blue Bird" is now 13 ft. 8 in., and the over-all length 27 ft. The front-wheel track is 5 ft. 3 in., and the track of the rear wheels 5 ft., while the whole machine weighs about 4½ tons. Messrs. Thomson and Taylor's works at Brooklands have carried out all the alterations and reconstruction of the chassis, and Messrs. Gurney Nutting and Co. are now building the new streamlined body. As its first trial run at speed will be on Daytona Beach, U.S.A., early in February, its performance is a matter of theoretical calculation at the moment, and so it is difficult to do more than hazard a guess that its stability will permit it to achieve the desired increase in speed on the actual course.

It will be very interesting to see whether motorists will renew their car licenses for the month of December if they did not continue them when the license expired on Michaelmas Day. Under the present Finance Act, motorists may take out a month's license from Dec. 1 to the end of the year, and so have the use of their car for Christmas, with its four days of holiday, Saturday to Wednesday. According to the weather prophets, we are to have a mild Christmas, so that England's southern pleasure resorts should find much favour with the motoring community. I should like to warn owners of cars which have been "laid up" for the past two months to see that their tyres are in good condition and properly inflated, including the spare wheel. Also, that the plugs are cleaned and dried, and that the battery is fully charged when collected from the service station. If it has remained on the car, I imagine the cells will require a "boost," even though kept alive by a trickle charger or similar means of home-made boosting. I mention these matters as I have noticed more cars requiring help on the road of a mechanical nature at Christmas and Easter than at any other time of the year.

Quality Tells

NEW YEAR, they say, for good resolutions. But here's one for Xmas — give him Vat 69 and make him your friend for life!

Obtainable everywhere in Xmas cardboard boxes containing 1 or 2 bottles, and in strong wooden cases containing 3 and 6 bottles.

VAT 69
LIQUEUR SCOTCH WHISKY

WM. SANDERSON & SON LTD., DISTILLERS,
LEITH, SCOTLAND. Established 1863.

The Art of the Postage Stamp

By FRED. J. MELVILLE.

A NEW IDEA IN XMAS GIFTS

Why not start your young people this Christmas on the world's finest hobby—Stamp Collecting? There is no better indoor pastime for the young mind. It teaches while it thrills and intrigues, and teaches in such a manner that knowledge is gained eagerly, pleasantly, and without that bugbear of juvenile learning—compulsion.



At the disposal of those who wish to give stamp gifts this year, we have an interesting brochure, "Stamp Collecting—the World's Hobby," and two illustrated catalogues of stamp albums, books, philatelic accessories, and stamp sets. These will be gladly sent, without charge, to all enquiring for them from—

STANLEY GIBBONS,
Dept. 117, 391 STRAND, LONDON, W.C. 2

SO soon as "dark December glooms the day" we get the seasonal flow of stamps which come as heralds of the Yuletide, stamps bright-coloured as the shops of Where-you-are. This year's Christmas stamps from Switzerland touch upon a new theme. The late Dr. Rudolf Mürner completed the fine series of heraldic subjects on these "Pro Juventute" or Children's stamps before he died in 1929, and in recent years the subjects dealt with have been disconnected. This year the three low values depict national games. The 5 centimes scarlet and green shows a "Fähnenschwinger" swinging the Swiss flag; the 10 centimes orange shows an athlete putting the weight; and the 20 centimes scarlet illustrates wrestling. These sporting subjects are by H. B. Wieland of Schwyz. On the highest value, 30 centimes ultramarine, is a portrait of the late Eugène Huber, the jurist and author of the Swiss civil code.



SWITZERLAND: ONE OF THE CHRISTMAS STAMPS FOR THE CHILDREN.

Germany's set of Christmas charity stamps continues the series of finely engraved miniature views depicting historic castles of Old Heidelberg. There are five values: 4 pfennig light blue, the Wartburg; 6 pf. green, Stolzenfels Castle; 12 pf. red, Old Heidelberg; 25 pf. blue, Lichtenstein Castle; and 40 pf. slate-purple, Marburg Castle.



GERMANY: OLD HEIDELBERG ON A NEW CHARITY STAMP.

Six years of Luxemburg's Christmas stamps have served to complete the portrait record of the Grand Duchess's happy family of six children. The baby Princess Alix completed the series last year, and, looking about for a new national subject, they have portrayed this year the Countess Ernesinde, an historic Lady Bountiful who lived in the early thirteenth century and left an undying record of good fame for her works of charity. The stamps are 10 centimes olive-grey, 75 c. violet, 1 franc carmine, 1½ f. brown-red, and 1½ f. blue.



AUSTRIA: A FAMOUS ARTIST PORTRAYED ON A NEW STAMP.

Austria's series gives us a little portrait gallery of celebrated national artists, all fine examples of intaglio engraving in miniature. The several portraits are 12 groschen slate-grey, F. G. Waldmüller; 24 gr. purple, Moritz-Schwind; 30 gr. carmine, Rudolf Alt; 40 gr. grey, Hans Makart; 64 gr. sepia, Gustav Klimt; and 1 schilling claret, A. Egger-Lienz. All are designed by Dr. Rudolf Junk and engraved by F. Lorber.

When Professor Piccard penetrated farthest into the upper atmosphere a few months ago, he could scarcely have foreseen that his exploits and his stratosphere would provide a theme for postage stamps on earth. Designed by Jean Bast, the stamps show the strange balloon with its spherical car, and bear the inscriptions of the dates of the two great ascents, "27. v. 1931" and "18. viii. 1932," and the name "Prof. A. Piccard." The three values are 75 centimes brown, 1 f. 75 c. blue, and 2 f. 50 c. violet.



BEIGIUM: A STAMP TO COMMEMORATE PROFESSOR PICCARD'S RECORD ASCENTS.

The series of upheavals in South America during the past year have left numerous traces on the stamp issues of the Republics, but we have only now been vouchsafed examples of an interesting series of stamps issued in the State of Sao Paulo while it was cut off from the central Government of Brazil. It is said that they were subsequently recognised by the Federal Government and permitted to be used through the Republic up to Oct. 31 last. There are eleven values, locally designed and printed, the designs being interesting but the execution poor. A map of Brazil figures on the 100 and 500 reis, a standard-bearer on the 200 r. and 700 r., a torch and scales of Justice on the 300 r. and 600 r., and a soldier with tin hat on the 400 and 1000 r. The three highest values are large oblong stamps. On the 2000 r. is a sword and, in large letters, "Lex"; on the 5000 r. a very erect-looking lady—the Republic—is watching a march-past of soldiers with bayonets fixed; and the 10,000 reis depicts a spotlight effect, illuminating Justice, blindfolded and with scales, and a "gentleman of Brazil."



BRAZIL: A STAMP ISSUED IN SAO PAULO DURING THE REVOLUTION IN BRAZIL.

The Dutch Indies Christmas stamps do honour to the Salvation Army, and will provide funds for that great organisation's work for the children, the sick, and the lepers of the Dutch possessions in the East Indies. The legend, "Leger des Heils" on these stamps is the Dutch name for the Salvation Army. Values: 2 cent purple, 5 c. olive-green, 12½ c. red, and 15 c. ultramarine, each with the central picture in light brown



DUTCH INDIES: A SALVATION ARMY CHRISTMAS STAMP.

RARE BRITISH COLONIAL STAMPS.

For the connoisseur who wants rare British Colonials in superb condition, I have numerous choice items at competitive prices. Whatever your requirements, I can offer you the pick of the market because RARE BRITISH COLONIALS are my speciality. Write now for my approval selections, which I send to any part of the World.

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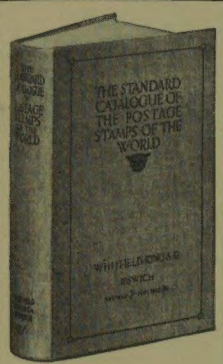
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THE PLAYHOUSES.

"A KISS IN SPRING," AT THE ALHAMBRA.

THE "book" of a spectacular show, for a reason that must evade the average playgoer, is seldom very entertaining, and that of "A Kiss in Spring," if twice as witty, would still be no exception to the rule. Mr. L. du Garde Peach has given us a libretto well below the average of its kind. Yet, had it been treated with a certain gaiety, there was a good enough story. Raoul, Florimond, and Henri, painter, composer, and poet respectively, worked and starved in a garret. Henri Murger, and, later, Mr. Leonard Merrick, have shown us how exciting a voyage through the Straits of Ambition can be. Taught us, too, that the artist's model of to-day is bound to be the theatre star of to-morrow. This happened in the case of Ninon. But Ninon, on the first night of the triumvirate's operette, grows temperamental just before the third act. Whereupon, who should spring to the rescue but Violette, a little street singer, whom the comrades have befriended. Without a rehearsal, she assumes the star's rôle and scores an immense success. The music is melodious enough, and the costumes and scenery are in every way delightful. But the cast, though thoroughly competent, lacks that personality that enables an artist to get away with material as poor as that provided by the author. There is not enough dancing in the show, and the one delightful ballet, though it came just in time to win the production a kindly reception, was too late in the evening to keep the audience up to a pitch of real enthusiasm.

"THE SCHOOL FOR HUSBANDS," AT THE COURT.

It is jolly that the Court Theatre, after having been closed for so many months, has reopened with such an entertaining comedy as "The School for Husbands." This is Mr. Frederick Jackson (author of "The Naughty Wife") at his best. The theme is slight enough, but ingeniously worked out. Marion and Diana are two bored wives whose husbands take them for granted. No unexpected flowers, chocolates, theatre seats, or even outbursts of temper for them. What wonder that they both welcome the attentions of Leonard Drummond, the author who Understands All About Women (*vide* his publisher's advertisements). The husbands, jealous of his attentions to

their wives, ask his advice (on the customary pretence of putting a supposititious case) as to what they should do in the circumstances. He suggests they should pretend to be called away from home, and return unexpectedly to discover if their wives have taken advantage of their absence to meet their lovers. Drummond, however, who sees through their pretence, informs the wives, who—much like the Merry Wives of Windsor, though from another angle—arrange that their husbands shall be called away by fictitious messages. The resultant imbroglio makes for excellent entertainment, while the author's lines, though spiced with a certain daring, are never likely to shock the most prudish. Miss Gillian Lind shows a new side to her art as a flirtatious wife; Miss Heather Thatcher gives an attractive performance; while Messrs. Frank Cellier and Cyril Raymond make just such a couple of husbands as a woman might marry for their reliability and subsequently grow to hate for their immutability. Mr. Harold Huth, who should have soared away with the rôle of the gay, unmarried novelist, made but a middling job of it. Miss Patricia Bradfield deserves mention for a bright performance in the tiny part of a maid.

"ANOTHER LANGUAGE," AT THE LYRIC.

Old Mrs. Hallam was a hen who would not realise that her chicks had grown up. She clucked and clucked so that they were forced to attend a family reunion every Sunday, when she fed them on the choicest fragments of maize and the most succulent scraps of middlings—in other words, on cakes and sandwiches. Her sons—there were four of them—in a way enjoyed these family gatherings; it enabled them to feel boys again, rag each other, quarrel without much great animosity, and generally behave as if they were home from school on the first day of the "hols." Besides, they had been used to it all their lives, and knew nothing better. But the wives hated it. Grandma saw that they were kept in their places. Very quietly, very affably, but very distinctly, they were allowed to see that their sole purpose in life was to play second fiddle. The youngest daughter-in-law, Stella, jibbed at this. She wanted her married life with Victor (Herbert Marshall) to remain one grand sweet honeymoon; she wanted to take an interest in other things than her husband's socks, and when she insisted on giving up two hours a week to sculpture, the family were horrified at such waste of time and energy,

when she might have remained in her own home doing womanly little things, such as arranging the flowers, or yawning for Victor to come home. The grandson, Peter (Louis Hayward), also rebelled against the rut into which he was being forced, and because he and his Aunt Stella, being much of an age, spoke "the same language," he fell in love with her in a queer, ardent, boyish way. In a love scene in the second act, Miss Edna Best gave a superb performance, so human, so restrained, and so lovable; while Mr. Louis Hayward as the youth proved himself the best of all our juvenile actors. The tragedy in the play is only a minor one. Stella retains her balance and treats Peter with a maternal kindness; Victor rises reluctantly to the occasion, and Peter is banished to the land of his dreams—Paris—where he can study architecture. Unsatisfying in parts, and the dice loaded too much against the older members of the family, this is yet a play to see. Fine all-round acting.

As in previous years, the variety of good things sold by Messrs. Raphael Tuck will help to solve many people's problems of what to give for Christmas. Calendars, Christmas cards, and children's books are obtainable in profusion from this firm, whose object it is to cater for every taste. They have produced Christmas cards with a wonderful choice of gay and attractive decoration, and several different techniques are used for reproducing their artistic illustrations. Messrs. Tuck have, as usual, designed the Royal Family's Christmas cards this year. Their Christmas "auto" stationery makes a welcome reappearance. Messrs. Tuck's books for boys and girls include a profusely illustrated edition of "Alice in Wonderland" with a "Come to Life" panorama; "Ships I Have Met" told by Trusty the Tug; and "Shakespeare Tales for Boys and Girls." There is also Tuck's Zag-Zaw picture puzzle, which in many quarters would make an extremely acceptable gift. Another good idea for Christmas-present purposes is Tuck's "Mayfair Gift Box of Table Stationery." Tuck's calendars for 1933 include one called "Motor-ing Joys," with an amusing illustration by Beatrice Mallet and hints on motoring for every day in the year; and another called "Daily Guidance," adorned with a picture of old-time sailing-ships—"On the Wide Ocean"—and with a daily text.

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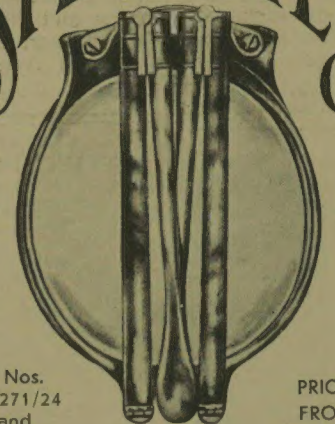
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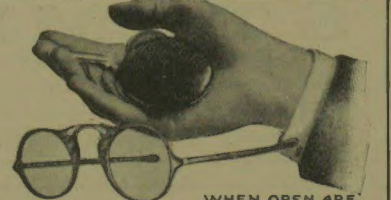
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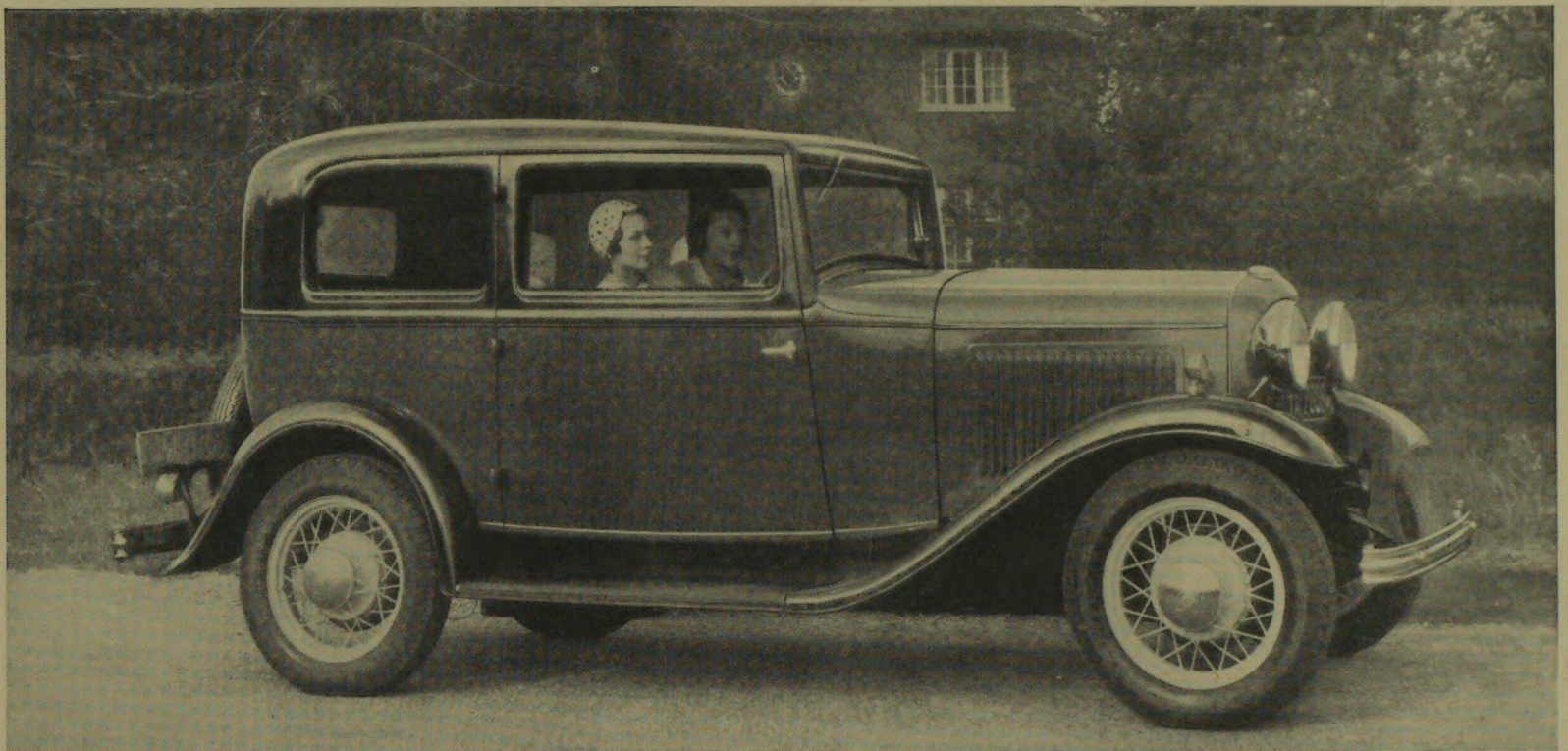
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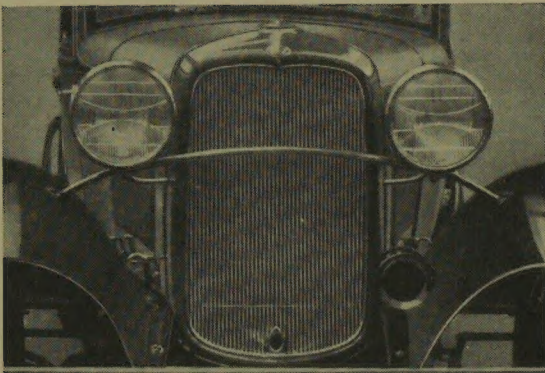
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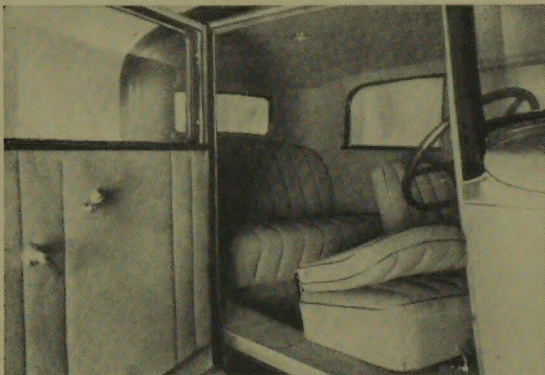
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